

COMMONWEALTH OF PENNSYLVANIA
DEPARTMENT OF PUBLIC INSTRUCTION

COURSE OF STUDY
IN
PHYSICAL EDUCATION
GRADES I-VIII

SEE ADDENDUM
PAGE 294

Bulletin No. 12

HARRISBURG, PENNSYLVANIA
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SALUTE TO THE FLAG

Raise the right hand smartly till the tip of the forefinger touches the lower part of the head-dress, or forehead, above the right eye, thumb and fingers extended and joined, palm to the left, forearm inclined at about 45 degrees, hand and wrist straight; at the same time look toward the flag. Hold the position of "salute" while repeating the "Pledge to the Flag." When finished, drop the arm smartly to the side.

Pledge: "I pledge allegiance to the Flag of the United States and to the Republic for which it stands; one Nation indivisible, with liberty and justice for all."

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FOREWORD

Good health is one of the major objectives of education. Our schools are maintained chiefly for the purpose of making good citizens. Health is not solely an individual matter; it is a community matter as well. A real program of public education therefore rightly includes training for healthful living.

With this purpose in view, this course of study in physical education has been prepared. To achieve this end not only must proper instruction in hygiene and physical education be given, but also every opportunity for such practice of these activities as will lead to the formation of proper health habits and appreciations.

In the preparation of this course of study in physical education it has been difficult to select material that would meet all conditions in the Commonwealth. Some districts already have courses well established in their schools. Other districts have never had such courses. In the former districts, it will be possible to do more than herein prescribed. In the latter, this course will represent a maximum. In much of the material herein given, the educational value of games and play has been recognized. For exercises of the more formal type, carefully graded lessons are presented.

The Department wishes to take this opportunity to express appreciation for suggestions and material from the courses in Physical Education of the States of New York, Michigan, New Jersey and Oregon, and of the City of Reading, Pa.

JOHN A. H. KEITH,

December 1928,

Superintendent of Public Instruction.



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DEPARTMENT OF PUBLIC INSTRUCTION

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NOTICE:—This book is the property of the Board of Education of the School District of
 When a teacher leaves the District, or is transferred to another school this Course of Study should be left in the building.

PHYSICAL EDUCATION

GRADES I—VIII

Physical Education is that phase of education concerned with rational motor activity, and with the functioning of large muscle groups as a means of aiding in the growth and development of the child, and the physical efficiency of the adult, by developing the mind, the character, and the structure and powers of the body.

In addition to gymnastics, it includes athletics, plays and games, folk dancing, etc., as well as a consideration of conditions that may affect the general bodily health, such as lighting, heating, sanitation, seating, etc.

PART I. OUTLINE IN PHYSICAL EDUCATION

I. Aims of Physical Education

A. *Hygienic.* To promote health; to develop organic power, the basis of vitality. Under this head are classified those forms of exercise which stimulate and increase the activity of the respiratory, circulatory, digestive and excretory organs, and the nervous system. Examples: Gymnastic exercises requiring quick action of the large muscle groups of the body, plays and games, athletics, folk and athletic dancing.

B. *Corrective.* To secure and maintain good posture. This includes all forms of exercises that correct defects of posture, such as free-hand gymnastics designed for this purpose.

Emphasis should be put on the correct form in exercising in order to obtain the best results. By "good form" is meant the correct position of the whole body, as well as of the part which is exercising. Correct standing, sitting, and walking postures should be emphasized, and special effort should be made to maintain these at all times. Correct carriage requires expenditure of energy and, at first, voluntary effort. Until the habit is acquired, constant effort throughout the school sessions as well as during the physical education periods must be exerted; and the cultivation of quick, quiet movement should be applied to all school occupations, such as marching, rising and sitting, clearing of desks, passing to and from the blackboards, standing during recitation, etc. If this is done, the burden of forming correct habits of carriage and movement will not rest entirely upon the brief daily periods devoted to physical education, nor will

the results accomplished in that time be counteracted by the harmful effects of poor carriage during the rest of the day.

C. *Educational.* This includes all exercises that train the powers of coordination and volitional motor control, resulting in a harmonious muscular development. To develop such mental and moral qualities as leadership, self-control, self-confidence, habits of obedience, truthfulness, fair play, presence of mind, alertness, quickness of perception and of action.

D. *Recreative.* The element of pleasure is an especially valuable factor in the recreative character of games, dances, sports, and some free-hand gymnastics that are vigorously executed.

II. Time Allotment

Physical education should have a regular place in the daily program, and a special time should be reserved for it, just as is done for other subjects.

At least ninety minutes a week in the lower eight grades and at least eighty minutes a week in the upper four grades, should be allotted to the various phases of physical education. In addition to this there should be at least 150 minutes per week for recess periods.

A. *Standard Allotment for Schools Not Provided with Instructors or Gymnasia.* For both elementary and secondary schools not provided with physical instructors or gymnasia, the time allotted should be at least six minutes each day, divided into three two-minute periods, for relief drills; of the remaining time, twelve minutes per day, the periods of two days should be used for athletics, if the weather and condition of the school grounds permit. Of the periods not used as above, six minutes should be used for formal corrective exercises and the other six minutes for a folk dance, fancy step, story play, or game. It is to be understood that when new material is being taught, it will be necessary to upset this balance for two or three days until the pupils are familiar with the new.

It is important that teachers do not permit their enthusiasm for perfection in formal work to cause them to slight the relief and recreative side, which is so well exemplified by games and plays.

B. *Standard Allotment for Schools Provided with Instructors and Gymnasia.* When there is a properly equipped gymnasium and a trained special instructor, the following should be the standard. Under these conditions, which prevail rarely in grades below the seventh, the time available is best used as two equal periods per week. Of this time, approximately ten minutes will be necessary for pupils to dress before and after class. The gymnastic lesson should include two minutes marching, five minutes calisthenics,

dumb bell or wand drill, thirteen minutes on apparatus and ten minutes for a game, folk dance or athletic stunts. If the amount of time on the floor is more than thirty minutes, approximately these proportions should be maintained.

III. Instructions and Suggestions to Teachers

A. *Time.* At least 18 minutes a day should be devoted to physical education in addition to the regular recess periods.

B. *Fresh Air, Ventilation and Temperature.* All exercises and games should be taken outdoors whenever possible. When taken indoors, the windows should always be opened from the top and bottom. Common sense must be the guide during extreme cold, and high winds, in order to adjust conditions to prevent pupils from catching cold.

The temperature of the room during exercises should not register above sixty-five degrees, the best temperature being between 60 and 65 degrees.

In addition, every room should be aired out by widely opening all windows for two or three minutes several times a day. When this is done during school sessions, all the pupils should be engaged in playing an active game, in marching or running, or should face the windows and take deep-breathing exercises.

Whenever in the classroom, unless the classroom temperature is below 65 degrees, all pupils should remove all wraps of any kind, such as overcoats, overshoes, and scarfs.

Pupils should face the open windows for breathing exercises. Certain pupils should be appointed whose particular duty it is to open windows when the command "Prepare for exercise" is given.

C. *Preparation.* The lesson should be thoroughly prepared before it is presented to the class. The teacher should never consult her manual during the teaching of the lesson. To do so admits lack of preparation, and tends to lower the pupils' confidence in the teacher's knowledge and ability. To obtain efficient and valuable results, the subject matter must be mastered thoroughly. The knowledge of a thoroughly prepared lesson will inspire self-confidence in the teacher, and she will feel more free to give helpful and constructive criticism to the class, and try to arouse the pupils' interest and enthusiasm in the work. The commands should be given clearly and promptly and the movements should be executed vigorously and in good form.

The pupils should be encouraged by the teacher in their efforts to improve, and their interest and cooperation should be aroused and maintained through frequent explanations of the desired results

of certain exercises, particularly those in which the larger muscle groups function.

The teacher, in learning the exercises, should practice giving the proper commands, using terse, crisp phrases, and avoiding lengthy explanations. Keep in mind the results to be obtained: namely, good posture, alertness, accuracy, control, recreation, and endurance.

D. *Demonstrations.* Some exercises may be demonstrated best from the side, others from the front, etc. Demonstrate so as to give the best possible view to the class. An alert, finished demonstration is worth several explanations, and gives the pupils an accurate, complete picture of the exercise.

All demonstrations by the teacher when facing a class, however, should be counter to the movements of the class. If the pupils are to take the exercise to the left, it should be demonstrated to the right. All the exercises are to be taken to the left and right.

E. *Change of Front of Class.* It is impossible to see all the movements of all the pupils from the same place; therefore it is important that the teacher move about to different parts of the room. The position of the class in relation to the teacher may be changed by giving the class the commands: "Left (right)—*FACE!*", "Half-left (right)—*FACE!*" or "About—*FACE!*" Remember that a side or rear view of the class will often reveal errors that are not visible from the front.

F. *Voice.* Pitch the voice to carry to all parts of the room without shouting. Make a sharp distinction in the tones of the voice in giving the preparatory, or explanatory, and the executive commands. Give the explanatory commands in a natural, even voice, and the executive command in a sharp, distinct voice, calling for instant action. Avoid loudness, harshness, and monotony of voice. Control the speed of exercises with the voice. "*BEND!*" given quickly produces a quick reaction; given slowly, "*B-E-N-D!*" produces a slow movement.

G. *Execution.* Emphasis must be laid upon the form and accuracy of all gymnastic movements. Insist upon good posture, and on correct and energetic execution of all exercises at all times.

H. *Corrections.* Corrections of faults, both general and individual, is very necessary, and should be given promptly and as kindly and effectively as possible. Do not use manual correction unless necessary. (By this is meant a handling or pushing pupils to place them in the correct position.) Give general criticism first, then if necessary give individual criticism. Minor faults may be corrected

during exercises by suggestions, such as "Chin in", "Head high", "Chest high", "Push hard", "Reach as high as possible", etc. More serious faults should be corrected between exercises. If a number of the class fails to execute the command properly, stop the exercise at once, and give the explanation of the exercise again, calling attention to the results as desired and the best method of obtaining them.

Criticisms should be specific; that is, the faults should be stated in a definite, clear manner. Sometimes one of the best and quickest ways is to demonstrate the faulty way and the right way of doing it, thus making a sharp contrast.

I. *Progression.* There must be steady and gradual progression from lesson to lesson and from grade to grade; otherwise the various physical activities will seem too difficult to pupils, and all interest will be lost. Variety, too, is essential.

J. *Spirit of the Work.* The success of the work depends to a large degree upon the teacher's personality. The attitude of the teacher should be one of encouragement and enthusiastic helpfulness. Observe the progress of the class and encourage them by telling them when they show improvement. By attacking the work in an enthusiastic manner, by combining patience and firmness, and by infusing into the work the wholesome spirit of fair play, the teacher can do wonders to make the lesson of much pleasure and great value, not only to the class, but also to herself.

IV. Commands

Commands are needed when exercises are to be performed by classes in unison. A command is a direction telling what to do, followed by a signal telling when it is to be done.

A command must, therefore, be worded in such a manner as to secure exact unison in the work of the class. Such commands are called "Response Commands."

There are three parts to a response command:

- A. *Preparatory or Explanatory Part:* This should include all the necessary information of what is to be done.
- B. *Pause:* This gives the pupil time to form a mental picture.
- C. *Executive Part:* This is the signal for action.

In the following examples, note the method of indicating the command; the dash (—) represents the pause.

Examples

<i>Preparatory Part</i>	<i>Pause</i>	<i>Executive Part</i>
Arms forward	—	<i>RAISE!</i>
Left sideward	—	<i>LUNGE!</i>
With a quarter turn left, touch step forward left and arms sideward	—	<i>RAISE!</i>

A. *Preparatory Part.* (1) The aim of the preparatory part of the command is to explain briefly and clearly what is to be done. The command must leave no room for doubt as to *what* is to be done or *how* it is to be done.

(2) The teacher's voice should be clear and vibrant. The words should be spoken plainly and distinctly, so that all in the class can hear. The command must not be given too rapidly or too slowly,—the speed of ordinary conversation being best.

B. *The Pause.* (1) Following the preparatory part should come a pause, long enough to enable the pupils to form a complete mental picture of what they are to do. In order to produce alertness and inhibition, the length of the pause may be varied in each successive command, so that the pupils may not know when the executive part will be given.

(2) Many teachers make the mistake of omitting the pause entirely, or of not having it of sufficient length. The length of the pause is determined by the extent of movement, and the difficulty of coordination, involved in the command, and also by the quickness with which the exercise should be done.

Failure to give a sufficient pause results in two serious faults in the class work; that is, the work is not done in unison, as some of the class have not formed a complete mental picture of what is wanted, and therefore are not ready to act when the executive part of the command is given; and pupils who are naturally slow get into the habit of imitating the movements of those in front of them, and pay no attention to the commands themselves, making no effort to form a mental picture. One of the great values in facing the class at times to the side or rear is that the child who has been in the rear and copying now becomes a front ranker. This failure to give sufficient pause destroys the alertness and inhibition on the part of the pupils, and results in a slovenly, disorderly appearance on the part of the class as a whole.

C. *The Executive Part.* (1) The executive part of the command is the signal for action. It may be formed in either of two ways; i. e.,

by taking the verb from the beginning of the preparatory part and using it as the executive, or the signal for action, as (a) "Arms forward-upward—*RAISE!*" (b) "Arms sideward-downward—*LOWER!*" or the verb may be used in the preparatory part and numbers used as the executives, as (a) "Raise arms forward-upward—*ONE!*" (b) "Lower arms sideward-downward—*TWO!*"

(2) The command of execution should be given sharply and distinctly, not necessarily in a louder voice than that used for the explanatory part, but in a clear, incisive and stimulating tone; it should have real "jump" in it.

V. Rhythmic Exercises—(by count)

Rhythmic exercises are movements or combinations of movements repeated a number of times in a given time or rhythm. The rhythm is set by the teacher, who at the same time may indicate the movements, while the pupils mentally perform the exercises. Then the teacher gives the command, "In rhythm—*BEGIN!*" (or "In time—*BEGIN!*") and the class immediately begins the exercise and continues until the command "*Class—HALT!*" is given.

After the command "*BEGIN!*" the counting should start at once and continue throughout the exercise. When the pupils have become proficient in doing it in this way, the teacher may stop counting at any time and the pupils continue the exercise, keeping the rhythm by counting to themselves.

Care should be taken to adapt the rhythm to the character of the exercise. The tendency is to have the rhythm too fast, resulting in inaccuracy and loss of form. Movements involving large muscle groups or body exercises require more time than do those of smaller groups. Respiratory exercises should be given slowly.

A variety of rhythms may be used, such as two-count (1-2, 1-2, 1-2); four-count (1-2-3-4, 1-2-3-4); three-count (1-2-3, 1-2-3); six-count (1-2-3-4-5-6, etc.); eight-count (1-2-3-4-5-6-7-8, etc.)

Exercises should never be attempted in rhythm until they have been thoroughly mastered as response commands. Not until the pupils have mastered the exercises in rhythm, and all work in unison, is it permissible to use music to set the rhythm.

Examples of Rhythmic Exercises

1. Preparatory Part

Arms forward bend—*ONE!*

Arms sideward fling—*TWO!*

Arms forward bend—*THREE!*

Position—*FOUR!*

2. Setting the Rhythm
1-2-3-4, 1-2-3-*BEGIN!* (The executive "*BEGIN!*" is used in place of "4")
3. Executive Part
BEGIN!
4. Counting
1-2-3-4, 1-2-3-4, 1-2-3-4, 1-2-Class-*HALT!*

(If music is used, it is not necessary or advisable to continue the counting throughout the exercise, as the rhythm of the music sets the rhythm for the class.)

In order to make the change from left to right (or from right to left) the teacher should substitute the words "*Same—RIGHT!*" (or "*Same—LEFT!*") for the last two counts, as 1-2-3-4, 1-2-*Same—RIGHT!*"; 1-2-3-4, etc.

To stop the exercise, the command "*Class—HALT!*" should be substituted for the last two counts, as 1-2-3-4, 1-2-Class-*HALT!* In rhythmic exercises, particularly, it is important for the teacher to remember the quickness of arrival of physical fatigue. Where he or she is not doing the exercise with the class, there is considerable danger of over-exertion.

VI. Story Plays

In grades 1 and 2, story plays should take the place of the more formal gymnastics. The movements should be suggested by the teacher or by the pupils and should be imitative of well-known and popular activities. The children should be encouraged to make suggestions, and to work out imitations in their own way.

The aim is to plan and present the subject matter in such a way as to bring into the lesson breathing, arm, leg, balance, trunk, precipitant or quick movements, finishing with quieting movements and deep breathing.

No emphasis should be laid upon the uniformity of the work, and no formal commands should be used. All the movements should be large and free, and should afford much joy and pleasure in the doing.

It is well to suit the story plays to the season as they will then make a greater appeal to the children.

VII. Rhythmic Plays and Folk Dancing

In rhythmic plays or rhythmic steps, the aim is to give exercise, provide recreation, and train the pupils in the power of coordination. They are used as preparatory and supplementary steps to the teaching of folk dancing.

Folk dances are best practiced outdoors, in the gymnasium, assembly halls, or large corridors. When these are not available the classroom should be used for teaching rhythms and folk dances.

VIII. Games and Contests

Games and contests provide plenty of exercise and great enjoyment, and furnish a necessary outlet for the child's energies. If rightly conducted and supervised, they afford splendid opportunity for mental and moral, as well as physical development, as they bring into play: courage, self-control, presence of mind, strength of purpose, sense of fairness, spirit of cooperation, determination, quick thought, instantaneous action, and obedience to law.

The rules of the game should be simple and explicit. Avoid long, unnecessary explanations, as such result in a rapid loss of interest and a waste of time. The children want action. All the rules made must be enforced, and all decisions must be given quickly, accurately, and justly. Laxity and vagueness in this regard quickly lessen the children's respect for the teacher's knowledge and ability, and create disrespect of all regulations, and therefore, lawlessness.

When the whistle is heard, everyone should immediately stop whatever he or she is doing and give absolute attention to the teacher. Perfect quiet should be maintained while the teacher explains any changes she wishes to make, or new rules to be added, makes corrections, etc. Be firm in regard to this point, as it will save much time, prevent the necessity for repetition, save future trouble, and diminish the strain on the teacher.

A. *Supervised Recesses.* The purpose of the fifteen minute recesses in the middle of the forenoon and afternoon is to afford relaxation from mental exercise and to provide opportunity for physical exercise in the open air. Pupils are entitled to this time.

Recesses, weather permitting, should always be out of doors. The activities at this time should be so organized that every child has desire and opportunity for safe, vigorous play suited to his age and strength. Where playground apparatus is available it should be regularly used under supervision.

The recess period is primarily designed for play—a period of relief from desk work and conscious mental effort. But a recess period which simply turns pupils out into the school yard, does not begin to accomplish the desired results for the majority of the pupils. The more virile and aggressive children will monopolize the apparatus and the most desirable play space, while the more timid and less robust children, those who need the physical activity most, will stand about in groups, trying to keep out of the way, or hopelessly waiting for the turn which never comes. Many a teacher and principal has deplored this condition, but felt helpless to remedy

it. The method sometimes tried of having the teachers in the yard or playground for so-called supervision, does not help very much. This supervision usually amounts to little more than policing. It does reduce the liability to accident, but does not appreciably help to secure activity for all. The only satisfactory solution is the thorough organization of the recess period.

When the grounds are large enough for all classes to be playing at once, a definite place on the grounds should be assigned to each class. Particularly desirable sections of the playgrounds, such as shade in hot weather, special play areas like the playground base ball diamond, or soccer foot ball field, should be assigned to different groups in rotation. In cases where the grounds are very small, assign the play space to as many children as can be comfortably accommodated one day, to other classes the next, and so on, so that all are assured activity periods at some time. Those who cannot be provided with space for team games can have a free play period. Each teacher should take charge of her own class, whether it is assigned to apparatus or to definite play space. The seventh and eighth grade boys should be combined under the teacher of either grade, and the girls under the other. The same arrangement might profitably be made for grades five and six.

The games played should be those taught during the physical education period. The recess period is not long enough for the teacher to teach a new game, nor is the school ground filled with playing children quiet enough for the teacher to make many explanations. It is much better to use some well-known game, and play it vigorously. Much time will be saved if the game to be played is decided upon before leaving the classroom. After a number of games have been learned it is a good plan occasionally to allow the children to choose the game for the day. Games should be chosen in which all actively participate, rather than those in which one or two perform, while the rest stand still.

Teachers will find that if they stop the play a few minutes before recess ends, allow the children to wash their hands and to get a drink, and form lines and march to classrooms, the class will settle down to classroom work much more quickly and quietly than if the playing continues until the close of recess.

When weather conditions prevent following the schedule in the morning, the activities scheduled can often be carried out in the afternoon.

Many schools have found it helpful to use recess periods for running off contests, especially in districts where the children cannot remain after school to take part because of the necessity for catching the only train which will take them home, meeting transportation buses, etc. If the rather short recess time is to be effectively

used for contests, schedules should be carefully worked out, and posted sufficiently in advance to allow for all necessary preparation.

On stormy days, the teacher will find indoor recess very trying if it is unorganized. If the teacher will lead her class in some quiet indoor game, the natural irritability which such a day usually produces will be greatly reduced, and the remaining portion of the day will be approached in a much happier state of mind by both pupil and teacher.

IX. Plan of the Gymnastic Lessons

Lessons should be arranged so that all parts of the body receive a certain amount of exercise; therefore, it is important that all the exercises be given, and the entire period not be spent in perfecting one or two exercises. No matter how short the period, every lesson must contain the essential exercises, namely, those that improve the respiration and circulation, and those in which the large groups of muscles are used. Correct posture should always be insisted upon.

In arranging formal lessons the following order of exercises is suggested.

A. *Order Exercises.* These order exercises serve to get the pupils in order, to train them in quick response, to assume the correct fundamental position, and to get them ready for the harder exercises to follow. They offer a transition from mental activity to physical.

B. *Arm and Leg Exercises.* Here we have movements which develop the muscles of the shoulder girdle and extremities, and tend to elevate and broaden the chest, thus straightening the entire spine and resulting in improved posture and more energetic respiration. Also, as large groups of muscles are used in the leg exercises, the circulation is equalized and stimulated.

C. *Neck and Chest Exercises.* These movements strengthen the muscles of the neck and upper body, and tend to improve the carriage of the head and to expand and raise the chest, thus straightening the upper part of the spine.

D. *Balance Exercises.* These movements produce muscular contraction, and equilibrium of the different parts of the body, and result in improved and more graceful posture, and also tend to lessen the blood pressure by drawing the blood to the lower extremities.

E. *Body Exercises.* Here we use large groups of muscles. The back movements are to bring the shoulder blades into the proper position, and to strengthen the muscles of the back. The abdominal exercises are to elevate and stimulate the abdominal organs, and to

strengthen the abdominal walls. The lateral body movements strengthen the muscles of the waist and increase the action of the internal organs.

F. *Jumping Exercises.* Jumping, hopping or marching, etc., should be given to stimulate the circulation and respiration, to develop coordination, and to stimulate the nerves and muscles.

G. *Breathing Exercises.* Deep breathing exercises should always be given at the end of the lesson to regulate respiration, and to lessen the rapid heart action. The breathing exercises may be given in combination with slow leg or slow arm movements.

The pupils should always face the open windows during all breathing exercises.

The value and effect of the different exercises should be told to the children by the teacher.

X. Arrangement of Class for Exercise

A. *In the Classroom—To Gain Standing Position.* At the command "*PREPARE FOR EXERCISE!*" the pupils quickly clear the desks. "*Class—ATTENTION!*" The pupils assume best active sitting position, head and chest high, elbows back, without touching the back of the seat, heels together, both feet on the floor under the desk, arms extended at the sides. "*Class stand—ONE!*" The pupils place the right foot in the aisle, "*TWO!*" The pupils rise quickly and quietly, and stand in good position in the middle of the aisle, facing the front of the room. "*To your places—MARCH!*" The pupils march forward and around the seats to places which have been previously assigned to them for exercise. When the pupil gets to his assigned place, he should stand with his back to the seat on the left of the aisle, in order to permit others to pass to assigned places with the least possible confusion. "*To the front—FACE!*" All pupils face the front of the room. "*Arms forward and take distance,*" or "*Forward—DRESS!*" All pupils raise the arms forward and move either forward or backward until they have sufficient room. "*POSITION!*" The arms are lowered to the sides.

B. *To Return to Seats.* "*To your seats—MARCH!*" Pupils should return to right side of seats. "*Be seated—ONE!*" Pupils place left foot under the desk in front of the seat. "*TWO!*" Pupils sit in seats in position of attention. (See above) "*Class—REST!*"

In grades 5, 6, 7 and 8, standing and sitting should be done to one count instead of two, as "*Class—ATTENTION!*", "*Class—SIT!*"

C. *In the Gymnasium, Corridor or Yard.* If the class is to exercise in the gymnasium, corridor or yard, the best plan is to march the pupils from the room in columns of twos, having either the boys or the girls lead. The proper gymnastic commands must be given in order to arrange the class in open order for exercise.

XI. Relief Drills

The aims of relief drills are to relieve and stretch the cramped and tired muscles, to counteract the harmful effects of prolonged sitting and stooping, and to equalize and stimulate the circulation. They should be of at least two minutes' duration, and should be performed in the classroom at least three times daily, preferably twice in the morning and once in the afternoon, or at any time when they will be most useful and effective. It is suggested that they be used between two periods during which the children have been required to sit still at their desks.

These drills should be given by the regular class teacher. No time should be wasted in getting the class into action. The commands should be given briskly and enthusiastically.

Pupils should stand by their own seats when taking the drills (See rules for "Standing" and "Sitting"). Coats and wraps of any kind should be removed before exercising.

The movements must be executed vigorously, and should always be preceded and followed by breathing exercises. The windows must be opened, and if possible the pupils should face the windows during the drills.

A brief run of a minute or two in the school yard may be substituted occasionally, when the weather and nearness to exits permit.

XII. Posture

Habitually poor posture indicates weakness of important muscles and faulty coordination between different groups of muscles.

Habits of posture are formed by positions assumed day after day; therefore it is important that attention be given to securing good posture in sitting, standing, and walking.

In order that the teacher may be enabled to assist in securing correct posture of her children, it is necessary that she should know what good posture is. (*Illustration 1*).

A. *Correct Standing Posture.* Standing with the chin drawn in and the heels together, a vertical line passing through the ear opening, crosses the middle of the tip of the shoulder, the middle of the prominence of the hip, just in front of the knee, and hits the floor opposite the most prominent part of the outer side of the foot.

Pupils should be trained to stand with feet together, weight on the balls of the feet, the waist in, the chest up, head up, chin drawn slightly in, knees straight without strain.

B. *Correct Sitting Posture.* In the active sitting position, the body should be erect. If necessary to lean forward, this should be entirely from the hips, not from the waist. One should push back

in the chair as far as possible before leaning forward. When necessary to relax the muscles that hold the body erect, the entire body should be reclined backward against the back of the chair. The chair should be of the proper height, so that the feet may rest fully on the floor.

In order that the teacher may secure more definite knowledge with reference to the posture of her pupils, the following tests may be used at frequent intervals. Those failing to pass a test should be placed in a separate group during exercise periods, so that the teacher may give them the extra attention that their condition makes necessary.

1. *Standing Test.* With the correct standing position in mind, have the children stand in groups of eight or ten, and quickly judge the profile of each child.

2. *Sitting Test.* This is an inspection for defects of individual pupils while sitting. The test is conducted by inspection of the position assumed by the children sitting, noting all positions not in conformity with the correct sitting posture as stated above.

3. *Marching Test.* This is largely an endurance test in good posture. The attention of the child should be diverted from the test through drilling on tactics such as facing, halting, etc. It will be found that pupils will revert to their usual habits of poor posture, if any such exist, after about five minutes of marching. The pupils showing them should be dropped out of line.

4. *Exercise Test.* This test, as the name implies, is designed to determine the relative strength or weakness of the muscles involved in keeping the body erect. Exercises which place the arms in an upward position will often result in drooping of the head forward, or, if the weakness is in the lumber region, an over extension backward may occur. A very good exercise to use in this test is a long sweep of the arms forward and upward, returning sideward and downward to position.

C. *Class Records.* The keeping of a class record of the results of these tests is very essential.

A list of all pupils in the room should be made, and a space left opposite each name in which to note failed or passed in each of the four tests given above.

To get the percentage for each test, divide the number of pupils passing the test by the number of pupils taking the test. It may also prove valuable to calculate the percentage of all pupils in the room passing all four tests.

To stimulate interest, a comparison of percentages of rooms of the same grade, in the same school or other schools, may be secured and posted. The percentages of each grade in any one building should also be posted, thus making it a matter of school interest.

The following is suggested as an easy and suitable record sheet.

Correct Posture Record Sheet

Grade		Date		Teacher	
Name	Standing Test	Sitting Test	Marching Test	Exercise Test	Results of all Tests
	Group A B	Group A B	Group A B	Group A B	Group A B
Brown, T.	1	1	1	1	
Jones, S.	1	1	1	1	
Smith, W.	1	1	1	1	1

A—Passed B—Failed
 Number taking tests—
 Number and percentage passing all tests—
 Number and percentage passing—
 Standing Test—
 Sitting Test—
 Marching Test—
 Exercise Test—

D. *Exercises to Correct Poor Posture.* Nothing can be done for posture until the child knows how it feels to stand correctly, that is, until his muscular sense is educated. He must, therefore, first of all be put in the correct position. Development in posture lies along two distinct lines: first, training the muscular sense whereby the child knows whether or not he is in the correct position and is able voluntarily to assume it; second, strengthening by exercise those muscles in which weakness allows lapsing into poor posture.

For the purpose of bringing about correction in posture, particularly strengthening weak muscles, certain exercises may be used for their local value. In order to understand these local effects, it is necessary to know that as a muscle is made to work regularly its condition of elasticity, ordinarily spoken of as tonicity, is improved and thereby it exerts a more steady pull. **In addition to this, a muscle which is steadily exercised becomes actually shorter; this puts its opponents upon a stretch and helps to pull the skeleton back into a normal position.** While these exercises should be repeated until fatigue begins, they should never be carried beyond that point. Exhaustion of muscle by too long repetition of exercises makes worse the already bad condition.

In the fatigue position, which is the most common fault of posture, the head and neck droop forward, the upper part of the back sinks backward, and the abdomen protrudes forward. (*Illustration 3*)



Illustration 1. Natural Position



Illustration 2. Exaggerated Position

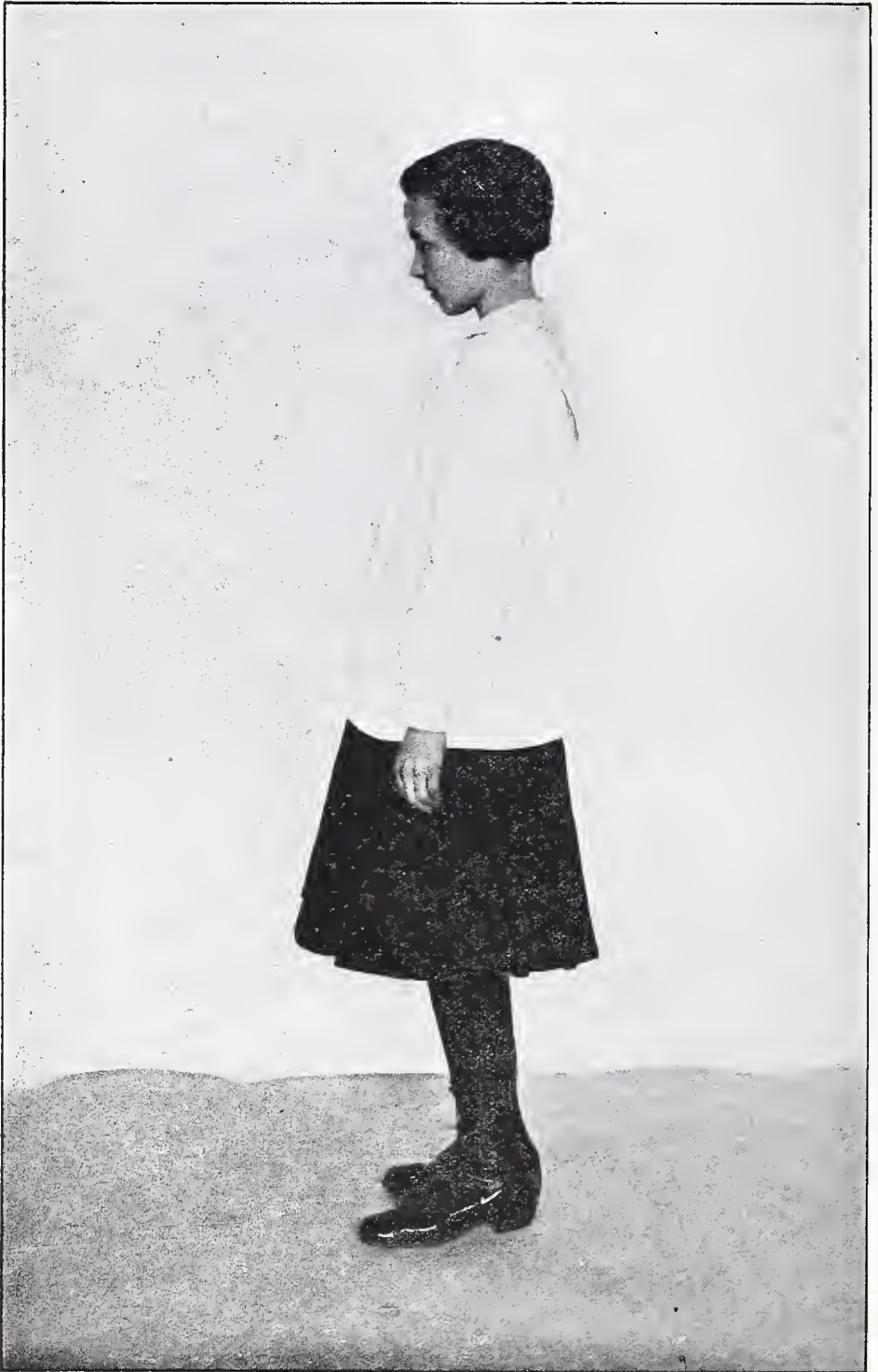


Illustration 3. Fatigue Position

1. *Class Corrections for Poor Posture.* Have the class take fundamental standing position. Then have the entire class stretch the arms sideward at shoulder level, as strongly as possible. In this position, have the pupils sway forward from the ankles, so that the weight is nearly or quite over the balls of the feet. Care should be taken that this swaying be done from the ankles and not from the waist or hips. Have the class sway backward and forward in this position several times (not lifting toes or heels from the floor). At the end of one of the movements forward, the position should be held and the arms then lowered to the sides.

2. *Individual Corrections for Poor Posture.*

a. *Drooping Head Position.* (1) Holding the correct standing position, place the hands on the hips, relax the muscles of the neck, and drop the head backward without effort; now raise the head upward and draw the chin in strongly.

(2) Holding the chin down, force the head back strongly, pressing the back of the neck against the collar. The strength of this exercise is increased if during its continuance the hands are held on the back of the neck.

b. *Round Shoulders.* Here are needed special exercises for the neck and chest, more particularly arm movements that bring into play the muscles of the upper back.

(1) Holding the correct standing position, swing the arms forward and bend elbows so as to bring the finger tips on top of the shoulders, with elbows pointing forward. Keeping the hands in this position, lift the elbows and describe with them a semicircle at the sides, moving them upward, backward and downward. At the end of the position the upper arms are close at the sides, the shoulder blades are flat on the back, and the arms are in the correct position of "Upward—*BEND!*" The movement is a slow one. Repeat 4 to 10 times in succession.

(2) Holding the correct standing position, use neck exercises as described under A 1 and 2.

(3) Holding the correct standing position, "Arms half forward—*BEND!*" Raise the arms strongly to the position of "Half upward—*BEND!*" By previously bending the body forward, the pull and force of these exercises are increased.

(4) Place the pupil face down on the desk, catching the heels under the seat behind. "Hands on neck—*PLACE!* Body backward—*BEND!*" That is, raise the upper part of the body from the desk without the aid of the hands, the weight resting on the lower abdomen and

hips, leverage being secured by the grip of the heels under the seat behind. "Body—*LOWER!*" Return to lying on desk position.

(5) Sports like rowing and volley ball are among the best to correct this weakness.

c. *Weak Abdominal Walls.* This is shown by prominent abdomen and marked curve forward of the back in its lower part. Corrective exercises are those which exert a strong pull upon the abdominal muscles.

(1) Holding the correct standing position, "*Hands on Hips—PLACE! Body right (or left)—BEND!*" Be sure that the feet are not moved, that the knees are kept straight, that the body is bent directly to the side without twist. "Body—*RAISE!*"

(2) Holding the correct standing position, "*Hands on Hips—PLACE! Body backward—BEND!*" This exercise may be taken while sitting on the desk, with toes locked under the seat behind.

(3) "*Hands on Hips—PLACE! Body right (or left)—TWIST!*" This is an excellent exercise for strengthening the sides of the abdomen.

(4) Lie flat on the back, raising the legs, either alternately or both together, with the knees straight. An excellent exercise for the lower abdominal muscles.

d. *Flat Foot.* This condition is often accompanied by pain, especially in the calf of the leg. Its most marked characteristic is an excessive turning out of the feet in standing, walking, or running often with an awkward, stumping gait. Standing, walking, jumping and running with the feet parallel should be the regular practice. All special exercises should be done while in the bare feet if possible. Among the best exercises are those described under "Movements of the Legs" (section D.) Those particularly advantageous are the following:

(1) Standing in the fundamental position and using the heels as pivots, raise the toes of both feet simultaneously from the floor, placing them on the floor again at an angle of 45 degrees; then, with a considerable portion of the weight resting on them, draw the toes together, dragging them on the floor to get all the resistance possible.

(2) Standing with the toes of both feet close together, raise the weight on the toes by lifting the heels; then lower the heels slowly to the starting position.

(3) Standing with the toes of both feet close together, raise the weight on the toes by lifting the heels; while raising the heels, push them forcibly apart so the weight is borne on the outer edges of the toes.

(4) Standing on the edge of a plank, platform or table, with the heels and toes together, toes projecting beyond the edge of the plank, platform or table, curl the toes downward over the edge as far and as forcibly as possible.

(5) Walk on the toes with the weight on the outer side of them.

(6) Sitting with the feet squarely on the floor or straight in front parallel, try to place the soles of the feet together.

(7) Bicycling and horseback riding, with the ball of the foot resting on pedal or stirrup, are excellent.

The modern narrow, pointed-toe shoe, made worse as it usually is in women's shoes by a high, pointed heel, causes turning out of the feet and throws on the inner edge of the foot a strain which soon results in a breakdown of the arch of the foot. Parents are often responsible for this condition, because they have trained their children to walk toeing out. The proper position of the foot in walking is with the toes pointing straight ahead or even slightly inward. Races which have never worn shoes practically always walk this way. The good runner or jumper walks and runs with his feet in this position.

e. *Weak Legs.* These usually go with a generally faulty posture, being due to flabby muscles and a tendency toward a habit of slovenly standing or walking. Exercises described under "Flat Foot" and also knee-bending exercises, and running either to gain ground or in place, are correctives.

f. *Underdeveloped Arms.* This condition can be corrected by the arm exercises described in chapter XV,C, and also by exercises where the body hangs and its weight is raised and lowered by the arms.

g. *Flat Chest.* This common deformity is often due to physical defects which interfere with nasal and throat passages, such as adenoids and enlarged or diseased tonsils. Where causes of this kind exist, they must be removed before special exercises can be effective. Deep-breathing exercises, before the open window several times daily, have an advantage in that they make the chest wall less rigid. Body sidewise bending, with one hand on the hip and the other raised high above the head—always bending toward the hand on the hip—is an excellent exercise for the chest wall. Running, swimming, rowing, volley ball, tennis, etc., are excellent exercises for increasing the elasticity and dimensions of the chest.

In exercising to correct deformities, it must be remembered that the pupil is undergoing a developmental process, and that physical development, especially the correction of a faulty position, is slow. Results should not be expected in a week or a month. Long con-

tinued, regular, vigorous practice is essential. Exercises always should be accompanied with the building up of the muscular sense, and the formation of the habit of proper sitting, standing, and walking.

XIII. Explanation of Terms

Position: Fundamental position (See "XIV. Explanation of Positions.").

Return: Return to position by reversing the order of movements in an exercise, so that the last movement will bring the body back to the starting position.

Forward: Toward the front.

Sideward: To the side, right or left from the median line of the body.

Backward: Toward the rear.

Upward: Directly overhead (arms shoulder distance apart).

Inward: Toward and beyond the median line of the body.

Forward-upward: Raising the arms forward, fully extended, elbows straight, and carrying them upward to the overhead position, shoulder distance apart.

Sideward-upward: Raising the arms sideward, fully extended, and carrying them upward to the overhead position.

XIV. Explanation of Positions

Exercises are not always started from the fundamental standing position. At times it is desirable to "fix" the arms or legs while executing certain movements with other parts of the body. These positions may also be used as *starting positions* for certain exercises.

The principal so-called starting positions with the commands, are as follows:

A. *POSITION!* A conscious position of good carriage is assumed. Heels together, feet slightly turned outward to not more than a thirty degree angle, knees together and straight, hips back, chest high, head erect with chin slightly drawn in, arms hanging naturally at the sides with palms inward, elbows and thumbs behind the median line of the thigh, body weight resting squarely on both feet. (*Illustration 4*)

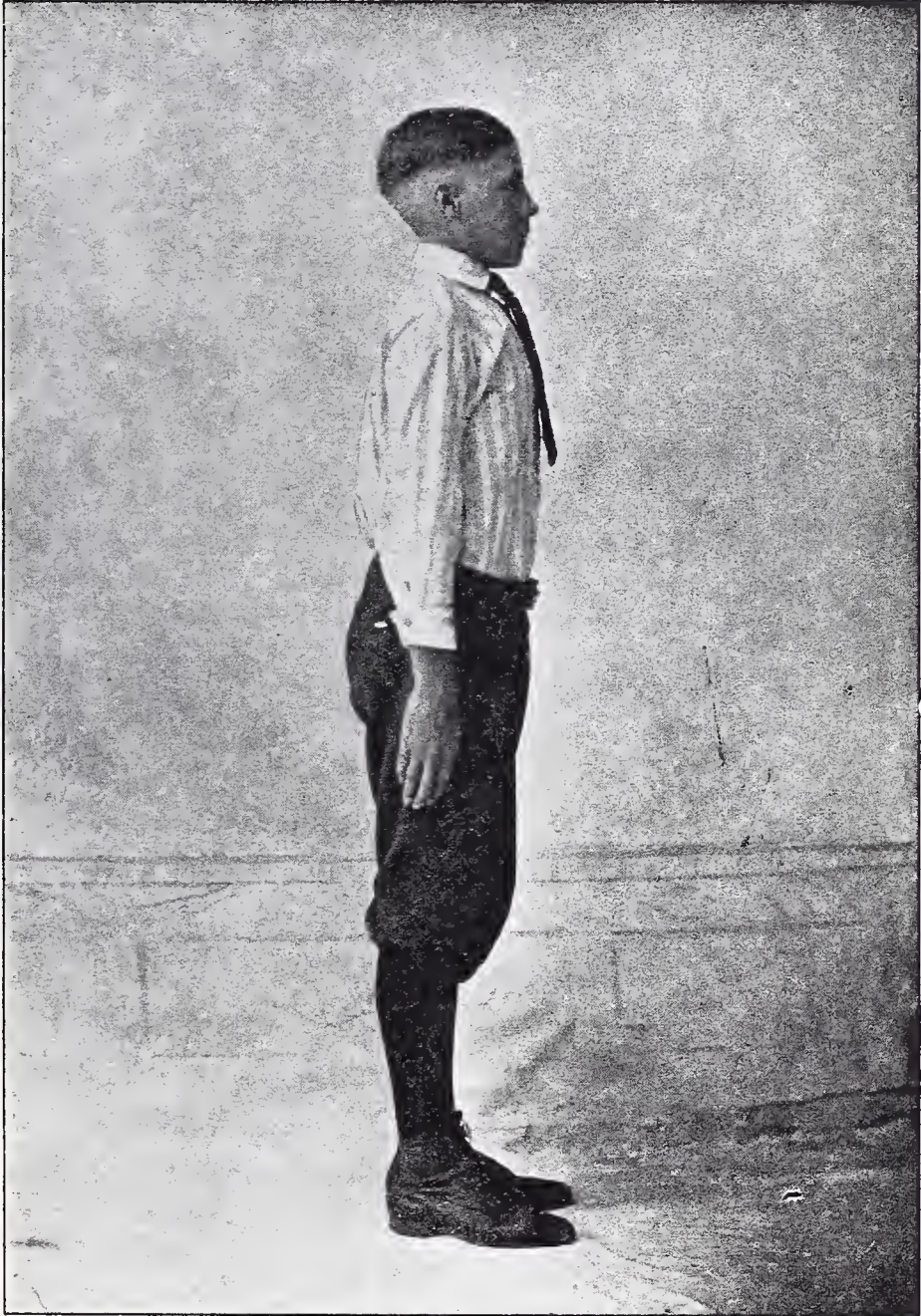


Illustration 4. *POSITION!*

B. *Hands on hips—PLACE!* The hands are placed so that the inner side of the thumbs and forefingers rest firmly downward, thumbs to the rear, elbows pointing sideward. The wrists must be kept flat. There should be a straight line from the finger tips to the elbow. (*Illustration 5*)



Illustration 5. *Hands on hips—PLACE!*

C. *Hands on neck—PLACE!* Raise the arms sideward and upward, placing the tips of the fingers on the lower part of the neck; tips of fingers just touching, straight and together, thumb touching the rest of the hand; elbows well back in the plane of the back. (*Illustration 6*)



Illustration 6. *Hands on neck—PLACE!*

D. *Arms upward—BEND!* The hands are raised smartly. Place the tips of the fingers on the tips of the shoulders, elbows well back, upper arm forming an angle of about forty-five degrees with the sides of the chest. *POSITION!* Return quickly to fundamental position. (*Illustration 7*)

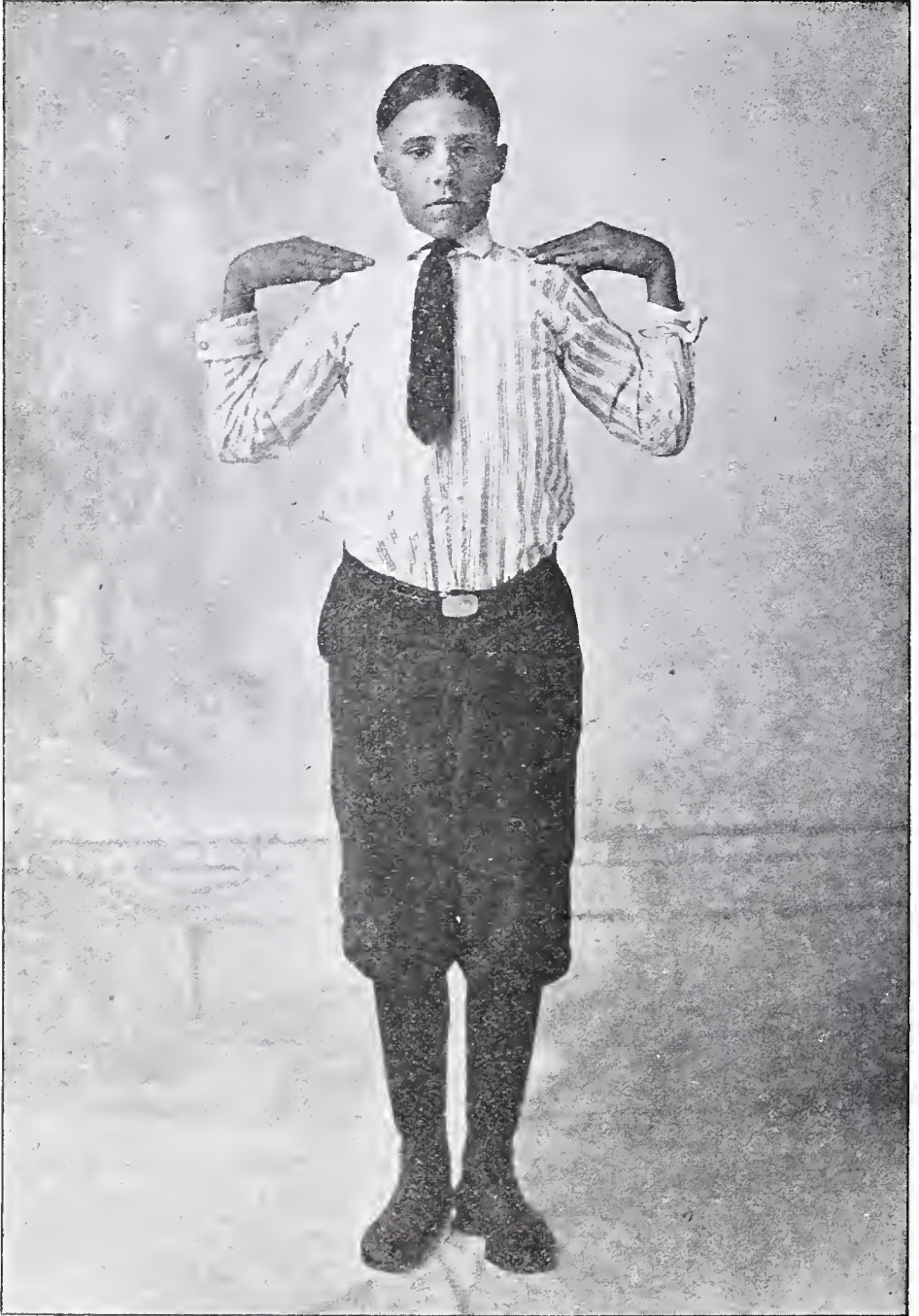


Illustration 7. *Arms upward—BEND!*

E. *Hanging Positions.*

Over grasp hang, or ordinary grasp, facing at right angles to the direction of the bar, with backs of hands toward body.

Under grasp hang, or reverse grasp hang, facing at right angles to the direction of the bar, with the backs of the hands away from the body.

Double grasp hang, facing in the direction of the bar, one hand on either side of the bar.

Combined grasp hang, facing at right angles to the direction of the bar, back of one hand toward body, back of other hand away from body.

Hook grasp hang, grasping bar with thumbs on same side of bar as fingers.

XV. Explanation of Movements

STRETCH! means to extend the mentioned part with a single quick movement, in as straight a line as possible.

FLING! means to extend the mentioned part with a single quick movement, carrying the foot or hand along the arc of a circle.

RAISE! means to raise the part with a gradual, slow movement, as in raising the arms in a respiratory exercise.

A. *Position*

1. *Class—ATTENTION!* The fundamental standing position is assumed.
2. *In place—REST!* Pupils place the left foot sideward. The body weight is equally distributed on both feet. Hands lightly clasped behind the back. Silence is maintained.
3. *Class—AT EASE!* When a longer rest seems advisable after a strenuous period of work, this command should be given. Separate the heels and stand in an easy position. Always insist that the pupils do not rest with weight wholly or largely on one foot.

B. *Movements of the Neck and Chest*

1. *Head backward—BEND!* The head is slowly lowered backward without changing the position of the body. *Head—RAISE!* Return to the fundamental position.
2. *Head to the left (or right)—BEND!* The head is slowly lowered to the side, without twisting it or moving the shoulders or body.
3. *Eyes—RIGHT! (or LEFT!)* At the command, turn the head sharply in the designated direction, so as to look along the

line to the side. Any pupil not in line with those on his right should move forward or backward until he is in line. *FRONT!* Turn the head sharply to the front.

4. *Head to the left (or right)—TWIST!* The head held perfectly erect is turned to the side as far as possible without turning shoulders. *Head forward—TWIST!* Return to fundamental position.
5. *Head circling, starting left—BEGIN!* The head is slowly lowered to the left side, then moved around in a circle, to the right side, backward, etc. The movement is a slow, even one without any twisting or jerking. The shoulders are not moved and the body is kept steady.

C. *Movements of the Arms*

Here use care to keep the chest prominent and abdomen drawn in.

1. *Arms forward—RAISE!* The arms are raised horizontally forward, parallel to each other, palms of the hands turned towards each other. The arms are fully extended and form a straight line from shoulder to tips of fingers. The arms should be the width of the shoulders apart.
2. *Arms sideward—RAISE!* The arms are raised, fully extended, horizontally sideward to the height of the shoulder. The palms of the hands face down.
3. *Arms forward-upward—RAISE!* The arms are raised, fully extended, forward and then upward until they are in a position perpendicular to the shoulders, above the head. The elbows should be straight and there should be a straight line from the shoulders to the finger tips. The shoulders and arms should be well drawn back to the ears and parallel to each other. The head must be kept erect, the body and legs straight. The palms of the hands face each other. (*Illustration 8*)
4. *Arms sideward-upward—RAISE!* The arms are raised, fully extended, horizontally sideward to the height of the shoulders, then the palms of the hands are turned upward and the arms are raised until they stand in a position perpendicular to the shoulders. The final position is the same as in the forward-upward position.
5. *Arms upward—BEND!* The hands are raised smartly. Place the tips of the fingers on the tips of the shoulders, elbows well back, upper arm forming an angle of about 45 degrees with the sides of the chest. *Arms downward—STRETCH!* Return snappily to fundamental position.



Illustration 8. *Arms forward—upward—RAISE!*

6. *Arms forward—BEND!* The upper arms are raised horizontally sideward, shoulder height, the forearms are sharply bent to front of the upper arms, the fingers, hands, wrists and forearms forming a straight line. The finger tips should not meet in front. The palms of the hands face down. The fingers and thumbs should be kept close together. (*Illustration 9*)



Illustration 9. *Arms forward—BEND!*

7. *Arms half-forward—BEND!* The arms are bent at the elbows to an angle of ninety degrees, forming a right angle. The upper arms are raised horizontally sideward, and the fingers, hands, wrists and forearms form a straight line directly forward, at the same height as the upper arms and shoulders. The shoulders should be kept well back. The palms of the hands face each other.
8. *Arms half-upward—BEND!* The arms are bent at the elbows to an angle of ninety degrees, forming a right angle. The upper arms are raised horizontally sideward and the fingers, hands, wrists and forearms form a straight line directly upward. The shoulders should be kept well back. The palms of the hands face each other.
9. *Elbows forward—BEND!* (From the "arms upward bend" position.) Bring the elbows toward each other, almost touching. *Backward—FLING!* Throw the elbows backward away from each other quickly and vigorously, still keeping the tips of fingers on the points of the shoulders. (From the "hands on neck" position.) Bring the elbows toward each other until almost touching, still keeping the hands on neck and the head up. *Backward—FLING!* Throw elbows backward quickly and vigorously as far as possible, pressing the neck back against the hands, and keeping the head erect.
10. *Arms forward—STRETCH!* This is started from the position of "*Arms upward—BEND!*" At "*STRETCH!*" the arms are stretched quickly forward, fully extended. Arms are shoulder distance apart. Palms face each other.
11. *Arms sideward—STRETCH!* Same as No. 10, the stretching being taken sideward, palms down.
12. *Arms upward—STRETCH!* Same as No. 10, the stretching being taken upward, palms toward each other.
13. *Arms downward—STRETCH!* Same as No. 10, the stretching being taken downward, to the fundamental position.
14. *Arms backward—STRETCH!* Same as No. 10, the stretching being taken downward-backward, palms toward each other.

15. A combination of any two or more of these exercises may be given, the movements being arranged in any desired order, as *Arms forward, upward, sideward, downward and backward—STRETCH! BEND!* Each movement must be fully completed, returning to the "Arms upward—BEND" position before the next movement is taken.
16. *Arms sideward—FLING!* This is usually taken from the position of "arms forward bend." The arms are flung quickly out sideward to the position of "arms sideward" without moving the upper arms, keeping the head back.
17. *Arms—CIRCLE!* This exercise is usually started from the "sideward raise" position, the hands being carried in a small circle first upward, then backward, then downward, then forward, elbows straight, palms of hands down throughout. When done from the "upward raise" position the arms move first backward, then outward, then forward, then inward, palms toward each other.
18. *West Point Breathing—ONE!* Inhale deeply and turn the hands outward, thumbs first, keeping the arms close to the sides. *TWO!* Return to position while exhaling.

D. *Movements of the Legs.*

1. *Heels—RAISE!* The heels are raised from the floor as high as possible, keeping them together, the knees straight and the body erect. *Heels—SINK!* Lower the heels to the floor.
2. *Toes—RAISE!* The toes and balls of the feet are raised from the floor as high as possible, keeping the body erect and balancing on the heels. *Toes—SINK!* Lower toes to floor.
3. *Alternate toes—RAISE!* At "*ONE!*" Raise the toes of the left foot from the floor. At "*TWO!*" replace them, at the same time raising the toes of the right foot from the floor, the raising being done by an active contraction of the muscles of the lower leg, knees kept straight.
4. *Alternate heels and toes—RAISE! ONE! TWO! THREE! FOUR!* At "*ONE!*" raise both heels from the floor; at "*TWO!*" let them sink; at "*THREE!*" raise the toes from the floor by an active contraction of the muscles of the lower leg, but not by a backward swaying of the hips; at "*FOUR!*" lower heels to floor.
5. *Left toes and right heel—RAISE! ONE! TWO!* At "*ONE!*" raise the left toe and right heel from the floor, by an active contraction of the muscles of the leg. At "*TWO!*" lower them to the floor and raise the right toe and left heel. Keep the knees straight.

6. *Knees—BEND!* Bend the knees as far as possible, keeping the spine erect and the heels on the floor. Keep the knees well apart. *Knees—STRETCH!* Straighten knees.
7. *Heels—RAISE!* Raise heels as in No. 1. *Knees—BEND!* Bend the knees as far as possible, keeping the heels raised and balancing on the toes. The back is kept straight and erect. *Knees—STRETCH!* Straighten knees, keeping heels raised. *Heels—SINK!*
8. *Left (or right) foot sideward—PLACE!* Carry the foot to the left (or right) twice its length. Weight squarely on both feet, both knees straight. *RE—PLACE!* Resume the fundamental position.
9. *Left (or right) foot outward—PLACE!* Carry the foot obliquely forward and sideward twice its length, maintaining the original angle between the feet. Both feet squarely on the floor, weight equally on both feet, both knees straight. *RE—PLACE!* Resume the fundamental position.
10. *Left (or right) foot backward—PLACE!* Carry the foot backward twice its length. Both feet squarely on the floor, both knees straight, weight on both feet. *RE—PLACE!* Resume the fundamental position. In all these foot placings, keep the shoulders squarely to the front.
11. *Touch step left (or right) forward—ONE!* The toe of the left (or right) foot is touched to the floor directly forward; the heel is raised from the floor and no weight is put on the foot; the ankle is well extended.
12. *Left (or right) foot forward—PLACE!* The left foot is placed directly forward twice its length, knees straight, weight borne equally on both feet. Where it is desired to gain ground by this exercise by stepping forward alternately left then right, the command is *GROUND! GROUND!* stepping forward at each repetition.
13. *Left (or right) leg forward—RAISE!* The leg is raised from the hip, in the direction indicated. The knee is kept straight and the ankle and toes are well extended. The movement is a slow one. The body is kept erect.
14. *Left (or right) leg sideward—RAISE!* The same as No. 11, the leg being raised sideward.
15. *Left (or right) leg backward—RAISE!* The same as No. 11, the leg being raised backward.
16. *Leg outward—ROTATE!* Carry the leg from the forward raise position sharply into the position of "outward raise."

17. *Left (or right) knee upward—BEND!* The knee is bent, forming a right angle, and the thigh is raised horizontally forward, forming a right angle with the hip. The ankle is extended, and the toes point downward.
18. *Knee outward—ROTATE!* Swing the bent knee outward from the upward bend position as far as possible, keeping the body erect, shoulders front, and maintaining the right angles.
19. *Left (or right) leg forward—STRETCH!* After the knee has been bent upward as in No. 17, the leg is extended forcibly forward, the knee straight, the ankle and toes extended.
20. *Left (or right) leg backward—STRETCH!* Same as No. 19, the leg being extended backward.
21. *Kneel on the left (or right) knee—ONE!* Place the left (or right) foot backward twice its length, and kneel on the left (right) knee, the knee being close to the other foot. Keep the body erect. Do not sit back on the heel.
22. *Kneel on both knees—ONE! TWO!* On “ONE!” kneel on the left knee, on “TWO” kneel on the right knee.
23. *In place—JUMP!* This requires six counts. On “ONE!”, heels are raised; “TWO!”, knees are bent; “THREE!”, the knees and ankles are quickly stretched and the whole body suddenly thrown straight upward from the floor, with back straight, chest high and head well back; “FOUR!”, land on the toes with deep knee bending, body erect; “FIVE”, knees are stretched; “SIX!”, heels are lowered.
24. *With a quarter turn to the left (or right). In place—JUMP!* Same as No. 23, but when the body is in the air it is turned so as to face ninety degrees to the left (or right).
25. *With the half turn to the left (or right). In place—JUMP!* Same as No. 23, the body being turned 180 degrees left (or right).
26. *Forward—JUMP!* Same as No. 23, but on count “THREE!” the body is thrown forward as well as upward, so as to land several feet in front of the original position. Balance must be kept. Strive to land with the body erect. Form and proper landing are more important than distance.
27. *Stride-jump forward—JUMP!* On count “ONE!” the feet are separated with a little jump so they will land with one

- forward and the other backward; on count "*TWO!*", they are brought together with another jump.
28. *Stride-jump sideward—JUMP!* Same as 27, the feet being separated sideward.
 29. *Cross-stride-jump, left (or right) foot forward—JUMP!* Same as No. 27, but landing with the left (or right) foot crossed over in front of the other.
 30. *Alternate stride-jumping sideward with cross-stride-jumping (alternating left and right foot forward).* In time—*BEGIN!* In four counts. On count "*ONE!*", jump to a side-stride position; on count "*TWO!*", jump to a cross-stride position, left foot in front; on count "*THREE!*", jump to a side-stride position; on count "*FOUR!*", jump to a cross-stride position, right foot in front. Halt in four counts, on the fourth count bringing the heels together.
 31. *Left (or right) forward—LUNGE!* The foot is planted straight forward three times its length, so as to maintain the fundamental angle between the feet. The forward knee is bent to a right angle, the body is inclined forward, maintaining a straight line from the head down the back and the rear leg. The weight is over the forward foot. The rear knee is straight, both feet resting squarely on the floor. The chest and head are held well up, and squarely to the front; the chin in. *RE—PLACE!* Resume the fundamental position of the feet. (*Illustration 10*). Lunges may be made in any direction. They are more difficult to perform than the foot placings and are not for elementary work. In all lunges, both feet are placed squarely on the floor.
 32. *Left (or right) sideward—LUNGE!* The foot is planted straight to the side three times its length, so as to maintain the fundamental angle between the feet, with the moved knee bent to a right angle. The other knee remains straight, both feet squarely on the floor, the body inclined to the left, with weight over the moved knee, chest squarely to the front and prominent, head up, chin in.
 33. *Left (or right) outward—LUNGE!* The same as No. 32, the foot being moved obliquely forward-sideward.
 34. *Left (or right) backward—LUNGE!* The foot is planted straight back three times its length, so as to maintain the fundamental angle between the feet. The moved knee is bent and carries the weight. The body inclines backward

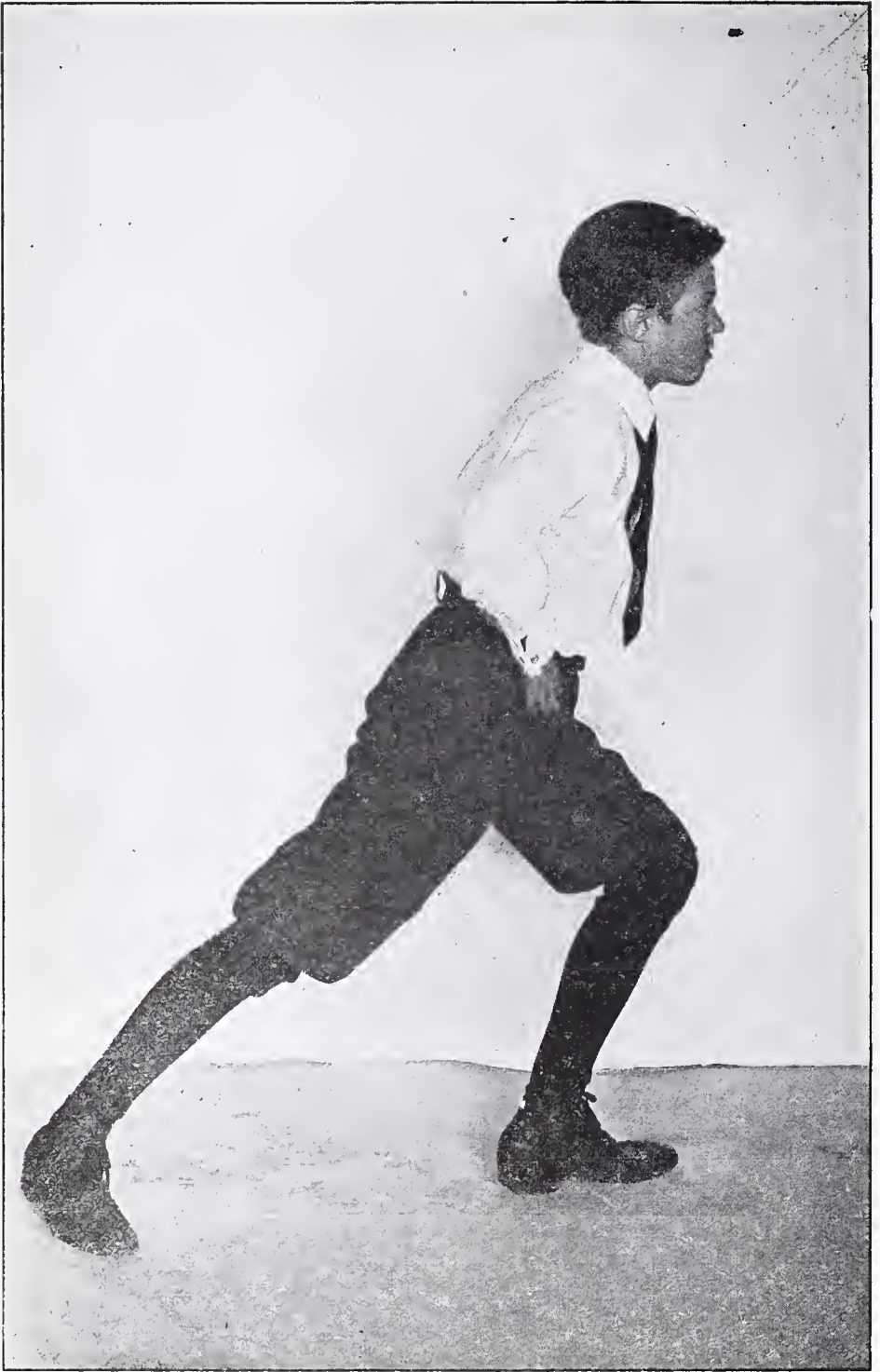


Illustration 10. *Left forward—LUNGE!*

to get a straight line down the chest along the front leg, the knee of which is held straight.

Numbers 5 to 9 under Marching Commands may be used as leg movements.

E. *Movements of the Body.*

1. *Body forward—BEND!* The body is bent forward from the hips, holding the spine straight. The movement is a slow one. The shoulders should be kept facing straight to the front, and both shoulders and head kept well back. The chest should be well forward. The knees are held straight. (*Illustration 11*).
2. *Body forward and downward—BEND!* The body is bent forward as in No. 1, then downward as far as possible with the knees straight. No effort is made in the latter part of this movement to keep the spine straight.
3. *Body backward—BEND!* Bend the body backward, holding the head in prolongation of the body, chin in, keeping the knees together and straight and not thrusting the abdomen forward.
4. *Upper body backward—BEND!* The movement is a slight one, and should be localized in the upper part of the spine—between the shoulder blades. Deep breathing should accompany this exercise.
5. *Body left (or right)—BEND!* The body is flexed to the left (or right) without twisting. The head is in line with the body, the shoulders square to the front, and the legs straight.
6. *Body left (or right)—TWIST!* The hips are locked, held immovable, and the twist is made by turning the body from above the waist as far as possible to the left (or right). The body is held erect, and the legs are held straight and immovable. In order to lock the hips, the left foot may be placed either forward or sideward if the movement is to be taken to the left; or the right foot may be placed either forward or sideward, if the movement is to be taken to the right.
7. *Body left (or right)—CIRCLE!* The body is slowly bent to the left (or right), then forward, then to the right (or left), then backward. Describe as large a circle as possible. Keep the shoulders square to the front, the chest well expanded, the hips, shoulders and head steady, and the legs straight.

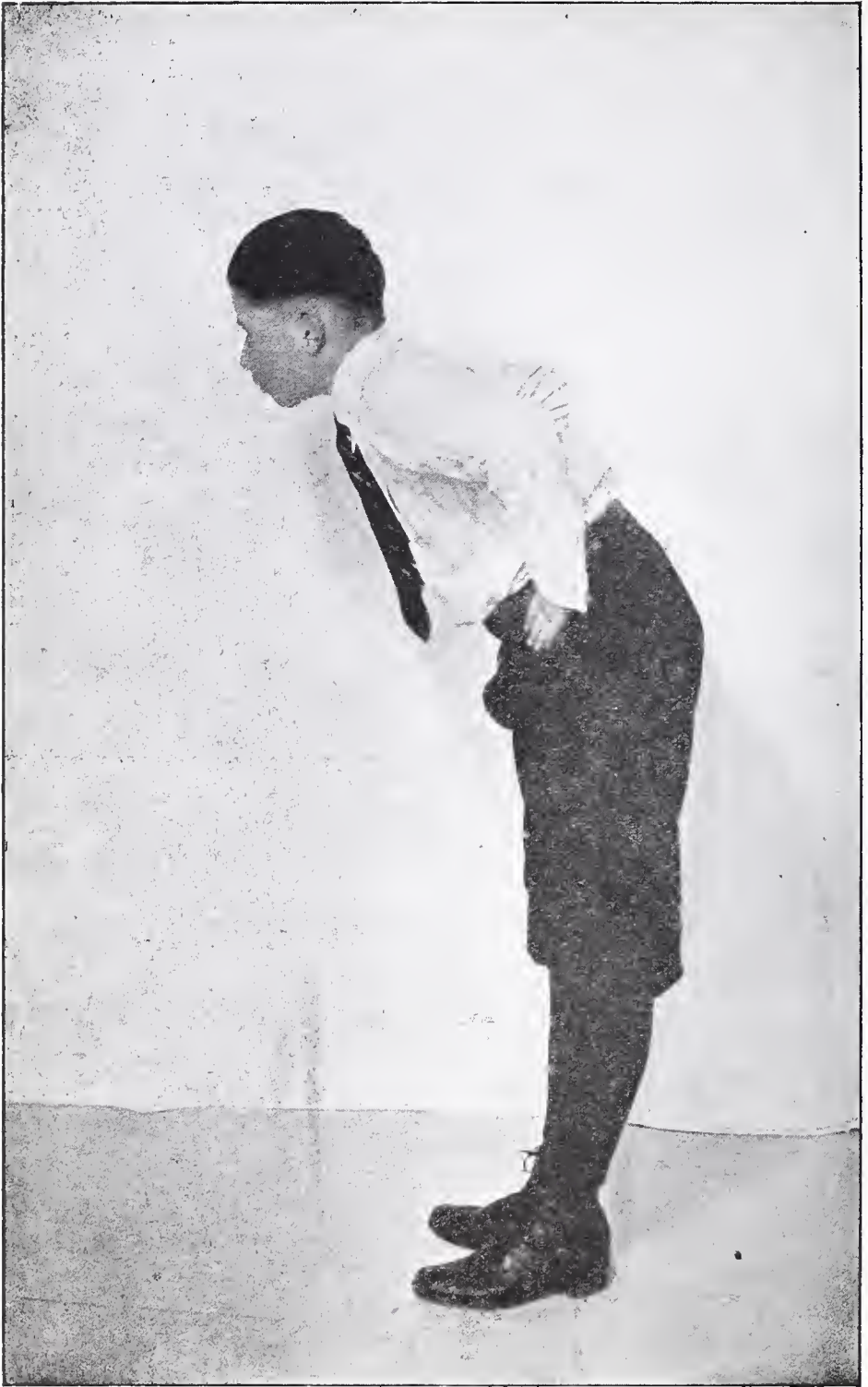


Illustration 11. Hands on hips—*Place! Body forward—*
BEND!

F. *Balance Movements*

1. *Heels—RAISE!* (See "Movements of the Legs" No. 1)
2. *Toes—RAISE!* (See "Movements of the Legs" No. 2)
3. *Knees—BEND!* (See "Movements of the Legs" Nos. 6 & 7)
4. *Left (or right) leg forward—RAISE!* (See "Movements of the Legs" No. 13)
5. *Left (or right) leg sideward—RAISE!* (See "Movements of the Legs" No. 14)
6. *Left (or right) leg backward—RAISE!* (See "Movements of the Legs" No. 15)
7. *Left (or right) leg outward—ROTATE!* (See "Movements of the Legs" No. 16)
8. *Left (or right) knee upward—BEND!* (See "Movements of the Legs" No. 17)
9. *Left (or right) knee outward—ROTATE!* (See "Movements of the Legs" No. 18)
10. *Left (or right) leg forward—STRETCH!* (See "Movements of the Legs" No. 19)
11. *Left (or right) leg backward—STRETCH!* (See "Movements of the Legs" No. 20)

Balance exercises should, as a rule, be taken to command, although they may also be executed rhythmically. In this case, the rhythm should be slow, for if a quick rhythm is used, the exercises require too little effort in keeping balance.

G. *Breathing Exercises*

1. *Ordinary marching with deep breathing. Forward—MARCH!*
2. *Toe marching with deep breathing. On toes—MARCH!*
3. *Arm raising with deep breathing.*
4. *Arms—CIRCLE! with deep breathing* (See "Arm Movements" No. 17)
5. *Slow arm stretching with deep breathing; start from "Arms upward—BEND" position; then, after specifying the direction, slowly extend upward, sideward, downward, or backward on command—"S-T-R-E-T-C-H." Head up, chin in, chest high.*

6. *Heel raising and lowering with deep breathing.* Breathe in as heels are raised; out as they are lowered.
7. *Deep breathing with head bending backward—ONE! TWO!* The head bending is very slight, the chin muscles being contracted in order to aid in elevating the ribs, back of the neck is pressed back against the collar.
8. *West Point Breathing—ONE! TWO!* (See "Movements of the Arms" No. 18)

XVI. Marching

Some form of marching should be given in every gymnastic lesson. Emphasis should be placed on correct carriage; the free, easy, natural swing of the arms; the light, elastic step and the snappy rhythm. Do not allow one foot to strike the floor with greater emphasis than the other.

A. *Definitions*

1. *Front rank (or line)*
A formation where the units are placed one beside the other, the smallest rank consisting of two units.

T T
A*

2. *Flank rank (or file)*
A formation where the units are placed one behind the other.

T
T
A*

*A designates the position of the teacher.

B. *Marching Commands*

1. The following marching commands are particularly well adapted to the classroom where the pupils are arranged in the aisles between the rows of seats.
 - a. *Movements in place, without gaining ground*

(1) *COVER!* In order to get the lines perfectly straight, the command "*COVER!*" is given, which means that each individual is to stand directly behind the one in front.

- (2) *Eyes—RIGHT! (or left!)* At the command, turn the head in the designated direction, so as to look along the line to the side. Any pupil not in line with those on his right should move forward or backward until he is in line. *FRONT!* Turn the head sharply to the front. This may be used as an attention command.
- (3) *Forward—DRESS!* This command is given when the class is in flank formation or when one is behind the other. Each individual raises arms forward and moves forward or backward until the fingers just miss touching the one in front. At the command "*POSITION!*" the arms are lowered. The leader of each line remains at "*ATTENTION!*" throughout.
- (4) *Right (left)—DRESS!* This command is given when the class is in front formation, or one beside the other. All except the one on the right (left) end of the line turn the head toward the right (left) and adjust themselves by moving forward or backward so they can see the third one on the right (left) without leaning forward. The one on the right (left) end looks straight forward. All place the palm of the left hand on the hip, the fingers close together and pointing forward and downward, thumbs pointing to rear, elbows pointing sideward. The wrists must be kept flat. There should be a straight line from finger tips to elbows. Move to the right (left) until just touching the elbow of the one next. Be careful to have the elbow pointing directly sideward and not backward. On the command "*FRONT!*" all heads are turned quickly to the front and the arms are quickly lowered. (*Illustration 12*)
- (5) *Left (right)—FACE!* The turn involves a quarter turn to the left or right. If the turn is to the left, at the command "*FACE!*" the ball of the left foot and the heel of the right foot are raised from the floor, thus making the turn come on the heel of the left foot assisted by a slight push from the ball of the right foot. This is done on count "*ONE!*" On count "*TWO!*" the right foot is brought quickly up to the left, snapping the heels together. Work for quick turns and clean-cut, snappy movements. Facing should be given at first as two counts with a pause between. After a few practices,



Illustration 12—*Right*—DRESS!

teach facings on command with very little pause between the counts.

- (6) *Half-left (right)—FACE!* This turn involves an eighth turn and is executed in the same manner as No. 5.
- (7) *Left (right) about—FACE!* This involves a half turn and is executed in the same manner as No. 5.
- (8) *About—FACE!* This may be executed in accordance with the United States Infantry Drill Regulations. Carry the toe of the right foot about a half foot length to the rear and slightly to the left of the left heel without changing the position of the left foot; face to rear, turning to the right on the left heel and right toe. If the toe of the right foot has been accurately placed, the right heel falls by the side of the left on completing the movement. At the beginning this should be executed on two counts, the placing of the right foot behind the left coming on count "*ONE!*" and the turn being made on count "*TWO!*"
- (9) *Mark time—MARCH!* or *In place—MARCH!* The marching is begun with the left foot, and is continued in place without moving forward or backward. The knees are raised forward, lifting the foot straight up about four or five inches, the ankles are extended, the toes pointing downward. At the command "*Class—HALT!*" take one more step in place on count "*ONE*", and on count "*TWO*" bring the heels together.

b. *Movements where space is covered*

- (1) *Forward—MARCH!* At the command "*Forward*" throw the weight on the right foot; at "*MARCH!*" step off with the left foot a full step, about three times the length of the foot. Always dress after marching or marking time.
- (2) *Backward—MARCH!* Same as (1) but marching backward, each step being about the length of the foot. Do not lean backward; keep the weight over the forward foot.
- (3) *Any given number of steps forward (or backward)—MARCH!* The execution of this command

requires one more count than the number of steps, the extra count allowing the heels to be brought together. Example: *Two steps forward—MARCH!* This requires three counts. On “*ONE!*” take step forward with the left foot; on “*TWO!*” take a step forward with the right foot; and on “*THREE!*” bring the left heel up to the right.

- (4) *Any given number of steps sideward left (or right) —MARCH!* The execution of this command requires twice as many counts as steps, the heels being brought together after each step. Example: *Two steps sideward left—MARCH!* On count “*ONE!*” step the left foot to the side; on count “*TWO!*” bring the right heel to the left heel; on count “*THREE!*” step the left foot again to the side; and on count “*FOUR!*” bring the right heel to the left. Lack of space may require this to be *Half step sideward left (right)*.
- (5) *Sideward left (right)—MARCH!* or *Left (right) Step—MARCH!* The side step is used for short distances only. Extend the foot in the stepping off as well as in the closing step. Continue marching sideward till the command “*Class—HALT!*” is given. In marching sideward the word “*HALT!*” comes on the right foot when marching left, and on the left foot when marching right. Two counts are required for the halt. On “*ONE!*” plant the left (right) foot to the side; and on “*TWO!*” bring the other heel up to it.
- (6) *Class—HALT!* This is the only command that will bring to a standstill a class that is marching. Any other command should merely designate a change of direction or a new formation, which is executed and the marching is continued. Two counts are required in coming to a halt, the heels being brought together on the second count.
- (7) *Forward—MARCH!* Reversing the direction of the march. While the class is marching forward, the command “*Backward—MARCH!*” is given. The class continues to march forward after the preparatory part (backward) of the second command is given. When the command “*MARCH!*” is given, the direction of the marching is immediately

changed and the class marches backward. While the class is marching forward the command "*Forward—MARCH!*" may be given, the class continuing to march backward until the executive part of the command ("*MARCH!*") is given.

- (8) *Slow time—MARCH!* The marching here is taken about half as fast as in the normal marching. Balance must be kept and the weight carried well forward.
- (9) *Double time—MARCH!* As the command implies the rhythm is quickened or doubled. Care must be taken that the rhythm is not quickened too much. The class should keep in step, and should not race forward.
- (10) *Quick time—MARCH!* This means to resume the normal rhythm immediately after the executive "*MARCH*" is given. When given after "*Double time—MARCH!*" four counts are required before the normal rhythm is resumed.
Note: The regulation rhythm for normal (quick) time is 120 steps per minute for adults. It is faster for children as their legs make a shorter pendulum. The regulation rate for double time is 180 per minute.
- (11) *To the rear—MARCH!* At the command "*MARCH*", given as the right foot strikes the floor, place the left foot forward, turn to the right about on the balls of both feet, immediately step off with the left foot, and continue marching in the new direction. This should be practiced in three counts, stepping forward on "*ONE*", turning right about on the balls of both feet on count "*TWO*", and stepping forward in the new direction on the left foot on count "*THREE!*"
- (12) *To the rear—HALT!* Same as No. 11, but on count "*THREE*" bring the left foot up to the right and stand still.
- (13) *Marching around the room.* The lines follow each other "in order" of numbers. The line on the right of the room starting first and marching to the left around room. March around once and back to places.

(14) *Odd numbered rows right about—FACE! Forward—MARCH!* Every two rows march around one row of seats; when they reach their own places they mark time.

(15) *Zig-Zag Marching.* Odd numbered rows execute *Right about—FACE!* The line on the right of the room marches forward to the left, about the room. Every line follows the line ahead. The leader marches around in the front of the room, up the side of the room, then follows the last line, zig-zagging up and down between the aisles. When own places are reached, mark time in place.

(16) Many combinations of facings and steps, forward, backward, or sideward may be made. Care must be taken that each part of the command is completed before the next part is begun. Examples:

(a) *One step forward (two counts) left face (two more counts) and two steps sideward right (four counts)—MARCH!*

(b) *Right about face, five steps forward, left face and six steps sideward left—MARCH!*

2. The following marching commands may be used, in addition to the above, if the work is in a gymnasium, large hall, or out of doors.

- a. At the command "*FALL—IN!*" the pupils quickly arrange themselves in one line, side by side, the tallest at the right and the shortest at the left of the line.
- b. *Class—ATTENTION!* Pupils assume the fundamental position.
- c. *Right—DRESS!* See No. 4 of Classroom Marching Tactics.
- d. *In place—REST!* See Explanation of Movements.
- e. *Class—AT EASE!* See Explanation of Movements.
- f. *By the left (right) flank—MARCH! or Face left (or right)—MARCH!* The command "*MARCH!*" is given as the left foot strikes the floor, if the command is to left (on the right foot if command is to the right). Step forward on the right (left) foot, make an abrupt

quarter turn to the left (right), step forward in the new direction on the left (right) foot, and continue marching in the new direction. Keep the rhythm.

- g. *Left (right) face, and forward—MARCH!* We may have a combination of commands, which must be executed in the order given, the facing being completed before the march begins. In this command, the left (right) face is executed, and then the class marches forward in the new direction.
- h. *About face, and forward—MARCH!* Same as g above but the turn is a half turn,—right about.
- i. *Form fours left (right), oblique—MARCH!* This is given in flank line formation, or one behind the other. Previous to this command the class should have counted off by fours. Numbers one, in each set of four, mark time in place; numbers two, three and four march obliquely forward left (right) aligning themselves on the left (right) of number one, and in the same relative order. Six counts are required, the feet being brought together on count six. Numbers two and three, after reaching their respective places, mark time in place until the sixth count.
- j. *Form fours left oblique, and forward—MARCH!* Same as i. (above), followed by marching forward.
- k. *Fours left (right)—MARCH!* The class has previously counted off by fours. Each set of four takes a quarter turn to the left (right), the left (right) end of each group of four acting as the pivot and turning in place, close together and in a straight line. In the beginning it is advisable to connect the members of each set of four by having them either join hands or having them all hold on to one long wand. After the formation has been learned they should not join hands. Six counts are required for this formation, the feet being brought together on count six.
- l. *Fours left about (right)—MARCH!* Same as k. (above), but the turn is a half turn and requires 12 counts.
- m. *Column left (right)—MARCH!* The leaders of the column execute a quarter turn to the left (right) and march forward in the new direction, followed by the rest of the column.

- n. *Countermarch left (right)—MARCH!* The leaders of the column execute a half turn to the left (right) and march forward in the new direction, followed by the rest of the column.

XVII. Mimetic Exercises

If so desired, these exercises may be done to music. The best tempo for each exercise has been indicated.

Mimetic exercises are imitative movements of well known activities without the usual equipment. They are selected for the purpose of developing the powers of quickness, alertness, observation, and individuality, as well as for a recreational purpose.

They are closely associated with imaginary plays and games. However, more attention is given to the correct form of the movements. Mimetic exercises may be used in the classroom to teach the form of different athletic events to large numbers at the same time. They may also be used during the recreational drills.

A. *Advance and clap* (2/4 tempo)

1. Clap hands over head, raising the arms sideward-upward, and step left foot forward—*ONE!*
2. Raise the right knee forward, clap the hands together under the knee, arms moving sideward-downward—*TWO!*
3. Step forward right, clapping hands over head—*THREE!*
4. Raise the left knee forward, clap hands together under the left knee, arms moving sideward-downward—*FOUR!* Repeat three times, coming to position on the last count.

B. *Archery* (2/4 tempo) (*Illustration 13*)

1. Starting position. Raise the arms forward, fists clenched, facing and touching each other—*RAISE!*
2. Step backward left, turn body a quarter turn to the left, and pull left arm backward to a forward bend position as if pulling back bow string—*ONE!* (Look forward).
3. Bring right foot back to the left and stretch the left arm forward—*TWO!*
4. Step backward right, turn body a quarter turn to the right, and pull right arm backward to a forward bend position—*THREE!*



Illustration 13. Mimetic Exercise—Archery.

5. Bring the left foot back to the right and stretch the right arm forward—*FOUR!* Repeat three times, coming to position on the last count.

C. *Steamboat* (3/4 tempo)

1. Lunge sideward left, body bending sideward left, and raising arms sideward, finger tips of left hand touching floor—*ONE!*
2. Raise body and stretch left knee—*TWO!* (arms remain sideward).
3. Bend the right knee, body bending sideward right, finger tips of right hand touching floor—*THREE!*
4. Raise body and stretch right knee—*FOUR!* Repeat, coming to position on count four, snapping the feet and bringing the arms to the sides. Repeat, starting to the right.

D. *Swimming* (3/4 tempo)

1. Lunge obliquely forward left, raising the arms obliquely forward, palms down and thumbs touching—*ONE!*
2. Reverse the knee bending, bending the body backward, and moving the arms sideward, palms leading—*TWO!*
3. Reverse the knee bending, bend the arms forward, then stretch them forward, reaching as far as possible to No. 1 position—*THREE!*
4. Reverse the knee bending, bending the body backward and moving arms sideward, palms leading—*FOUR!* Repeat 1, 2, 3, 4, coming to position on count four by bringing the right foot up to the left and lowering the arms sideward-downward. Repeat, starting to the right. The class gains ground forward.

E. *Rowing* (2/4 tempo)

1. Lunge forward left, bending body forward, raising arms forward and touching the finger tips to floor in front of left foot—*ONE!*
2. Reverse knee bending, body bending backward, bend arms, raising the hands to the waist, fists clenched as in rowing—*TWO!*
3. Lower body forward, right knee remaining bent, step backward left, and stretch the arms forward, finger tips to the floor—*THREE!*

4. Reverse the knee bending, body backward, bend arms at waist, fists clenched—*FOUR!* Repeat, coming to position on count four by bringing the left foot back to the right and lowering the arms. Starting to the right. The class gains ground to the rear.

F. *Teamster's Warming* (6/8 tempo)

1. With a quarter turn to the left, jump to a side-stride position, raising the arms sideward, palms facing forward—*ONE!*
2. Jump with feet together, flinging the arms across the body so that each hand is on the opposite shoulder—*TWO!* Repeat until whole turn is made—*THREE! FOUR! FIVE! SIX! SEVEN! EIGHT!* On "*EIGHT*," come to position by jumping with the feet together and lowering the arms. Repeat, starting to the right.

G. *Jump and Clap* (6/8 tempo)

1. With a quarter turn to the left, jump to a sideward stride position, raising the arms sideward-upward and clapping the hands above the head—*ONE!*
2. Jump with feet together, lowering the arms sideward-downward and clapping the hands together behind the back—*TWO!*

Repeat until whole turn is made—*THREE! FOUR! FIVE! SIX! SEVEN! EIGHT!* On "*EIGHT*," come to position by jumping with feet together and lowering the arms. Repeat, starting to the right.

H. *Wood Chopping* (3/4 tempo)

1. Jump to a side-stride position, twisting the body to the left and clasping the hands over the left shoulder—*ONE!* (*Illustration 14*)
2. Bending the body forward-downward, swing the arms forward and downward to the floor—*TWO!* (*Illustration 15*)
3. Body raising and twisting to the right, swing the clasped hands forward-upward and over the right shoulder—*THREE!*
4. Bending the body forward-downward, swing the arms forward and downward to the floor—*FOUR!* Repeat, coming to position on count "*FOUR*" by jumping with feet together and lowering arms. Repeat, starting to the right.



Illustration 14. Mimetic Exercise—Wood Chopping



Illustration 15. Mimetic Exercise—Wood Chopping

I. *Scythe Swinging.*

This is an imitation of the movements of a man when swinging a scythe to mow grass or grain. The starting position—the right arm is extended sideward, downward, and outward; the left forearm across the front of the body about the waist level; the body is twisted to the right. At the command “*SWING!*” the arms are swung vigorously across the body from right to left, the left arm becoming extended downward, sideward, outward, the right forearm across the front of the body about the waist level, the body twisted to the left. This movement should be done three or four times in each direction.

J. *Shoveling Snow* (3/4 tempo)

1. Lunge diagonally forward left, swinging the bent arms sideward right, then diagonally downward and forward left (as if wielding a heavy shovel) and bending body diagonally forward—*ONE!*
2. Reverse the knee bending, bending body backward, swinging the arms diagonally forward-upward and across in front of the body with a jerk, as if throwing the shovel full of snow into a wagon on the right—*TWO!*
3. Reverse the knee bending, bending body diagonally forward, swing the arms diagonally downward and forward—*THREE!*
4. Repeat 2. Repeat, coming to position on count “*FOUR*” by bringing the right foot up to the left and lowering the arms. Repeat, starting to the right and throwing the snow over the left shoulder.

K. *Picking Cherries* (3/4 tempo)

1. Raise heels, bending body backward; bend the left arm to form a basket, look upward, and raise the right arm forward-upward and pick cherries—*ONE!*
2. Lower heels, raise body, lower right arm and drop cherries into the basket, bending head to look in—*TWO!*
3. Repeat—*THREE! FOUR! FIVE! SIX! SEVEN! EIGHT!* On count “*EIGHT*” come to position by lowering the heels and arms. Repeat, forming basket with right arm and reaching up with left.

L. *Throwing Snowballs* (3/4 tempo)

1. Knees deep bend, lean forward and pick up big handfulls of snow—*ONE!*

2. Stand up and squeeze the snow with both hands, packing it into a snowball—*TWO!*
3. Twist the body to the right, snap the right arm back preparatory to throwing, extend the left arm forward—*THREE!*
4. Extend the right arm forcibly forward, lowering the left arm downward and backward, and lunging forward left, body bending forward—*FOUR!* Repeat, throwing with the left arm, and lunging right forward.

M. *On Your Mark! Get Set! Go!*

At the command "*On your mark!*" the pupils take the first position in the crouching start. "*Get set!*"—they take the second position. "*Go!*"—they all race forward.

Crouching start—"On your mark!"—Step back with right foot, rest right knee on floor opposite left instep, rest fingers on the floor on a line with the left toe, thumbs about fifteen inches apart, head held down. (Illustration 27.)

"Get Set!"—Raise right knee about six inches from the floor, head up, eyes straight front, weight over arms. (Illustration 28.)

N. *Baseball Batting* (3/4 tempo)

1. Step back on right foot, twisting body to the right, hands over right shoulder, right hand on top, as if holding bat—*ONE!*
2. Swing bat at ball, sway weight onto left foot—*TWO!*
3. Sway weight back onto right foot, and swing arms over right shoulder—*THREE!*
4. Come to position by bringing the left foot back to the right and lowering arms. Repeat, starting to the left, and batting left-handed.

O. *Putting the Shot.*

- (a)
 1. Place right foot back, bend right knee, twist body to right, right hand open as if holding shot close to ear, elbow away from body, left arm extended diagonally upward.
 2. Jump forward with an about face to left, bring right foot in front and bend right knee slightly, extend right arm diagonally upward, left arm parallel with left leg.
 3. Return to first position.
 4. Bring right foot to left and hands to sides.
- (b)
 1. Count "*ONE!*" as in (a).

2. Count "*TWO*"—sway weight forward on right foot (without jump), bend right knee slightly, extend right arm diagonally upward, left arm backward.
3. This exercise should be done alternately right and left.

P. *Diving*

- (a)
 1. Jump with feet apart, bend body forward, and extend arms to floor, thumbs together.
 2. Straighten up, arms moving in dog-paddle fashion until arms are extended forward at shoulder height, thumbs touching.
 3. Sweep arms outward in horizontal plane as in breast stroke, at the same time exhale vigorously.
 4. Jump to position, hands at sides.
- (b)
 1. Raise arms high above head, hands together.
 2. Extend right leg backward, bend left knee slightly and dive with the head and arms downward until the fingers touch the floor.
 3. Assume second position, but with left leg backward. (This form of diving should be used for classes of boys only.)

Q. *Rocking Horse* (gymnasium)

1. Bend knees deeply and place hands on floor—*ONE!*
2. Extend legs backward and drop body to floor, face downward—*TWO!*
3. Bending backward, grasp legs between knees and ankles, with hands—*THREE!*
4. Rock (forward and back on chest and abdomen)—*FORWARD! BACK!* (8 counts, using verbal command.)
5. Extend legs backward and place hands on floor—*FOUR!*
6. Jump to knee bend position—*FIVE!*
7. Return to standing position—*SIX!*

R. *Rowing Boat*

In upper grades boys and girls should be in separate rows.

Fixed seats in classroom

1. Class stand, facing seats—*ONE!*
2. Climb into boats (sit on desks, feet on seats, facing back of room)—*TWO!*
3. Place hands on shoulders of one in front—*THREE!*
4. Row—*FORWARD! BACK!*

(Bend body forward and back from hips. Repeat, 8 counts, using verbal command.)

5. Remove hands from shoulders, stand in aisle, facing front—*FOUR!*

Movable seats in classroom

1. Class stand, left foot forward, place hands on shoulders of one in front—*ONE!*
2. Row—*FORWARD! BACK!*
(Bend body forward and back from hips. Repeat, 8 counts, using verbal command.)
3. Return to fundamental position—*TWO!*

Gymnasium, playroom or playground

1. Class sit on floor, one behind the other, legs extended and apart, arms extended, hands placed on shoulders of one in front—*ONE!*
2. Row—*FORWARD! BACK!* (Repeat, 8 counts, using verbal command.)
3. Return to fundamental standing position—*TWO!*

S. *Horseback Riding*

Suitable for lower grades in gymnasium, or on playground.

Number rows 1-2, 1-2, etc.

1. Rows numbered one (horses) get down on floor on hands and knees—*ONE!*
2. Rows number two (riders) sit astride horses—*TWO!*
3. Ride forward four to twelve steps—*GO!*
4. Horses and riders—*CHANGE!*
5. Ride back to places—*GO!*
6. *POSITION!*

T. *Sawing Wood*

School room, gymnasium, playground. Number rows 1-2, 1-2, etc.

1. Rows number one face rows number two, all bend arms to grasp handle of saw, and left foot forward—*PLACE!*
2. Rows number one push saw forward, rows number two pull saw back—*ONE!* (On count 2 movements alternate) Repeat 8 to 12 times, using counts 1-2, 1-2, etc.
3. *POSITION!*
Return to fundamental standing position, facing front.

U. *Pumping Tires*

Schoolroom, gymnasium, or playground. Number rows 1-2, 1-2, etc.

Either face front or rows face each other.

1. Grasp pump handle with both hands, place left foot forward—*ONE!*
2. Bend and straighten body in action of pumping tires—*DOWN! UP!* (Repeat 8 times, using verbal command.)
3. *POSITION!*

This exercise may be performed by having rows of number one bending, as rows number two straighten.

V. *Wheelbarrow*

Gymnasium or playground. Number rows 1-2, 1-2, etc.

Sufficient space should be allowed between rows to enable class to take wheelbarrow position without crowding.

Left—*FACE!*

1. Rows number one, bend knees and place hands on floor—*ONE!*
2. Extend legs backward (simultaneously)—*TWO!*
3. Rows number two, bend body forward and grasp ankles of rows number one—*THREE!*
4. Push wheelbarrow forward 6 steps—*GO!*
(Rows number one walk on hands)
5. Rows number one and rows number two—*CHANGE! ONE! TWO! THREE!* (Same positions as counts one, two, three, above)
6. Walk back to places, slowly, on tiptoes—*GO!*
7. *POSITION!*

After starting positions have been learned teachers may say:

Rows number one—wheelbarrows

Rows number two—push wheelbarrows

POSITION! ONE! TWO! THREE!

XVIII. Rhythmic Steps

- A. *Marching Steps.* In grades 1 and 2, only the first six exercises should be given.

1. Marching in common step (Regular normal marching rhythm).

2. Marching on toes.
3. Marching in place, clapping hands at every step.
4. Marching in place, clapping hands at every other step.
5. Marching in place, clapping hands at every third, fourth, fifth, sixth, seventh, or eighth step.
6. March in place and clap hands two steps, then two steps without clapping.
7. Same as No. 6, making different combinations.
8. March in place, turning to the left or right on a given count.
9. Marching with knee raising.
10. Marching in quick time, alternating with common time.
11. Marching in common time, raising arms sideward during the first four counts and lowering them during the next four counts.
12. Same as No. 11, combining any two or four count arm exercises with the marching.
13. Marching 16 steps, then running 16 steps.
14. Marching with straight leg raising forward.
15. March forward 12 steps and march left (right) about in 4 steps.
16. Alternate 8 marching steps in common time and 8 marching steps with knee raising.
17. Alternate 8 marching steps in common time with 8 marching steps with straight leg raising.
18. Running in place with knee raising.
19. Running in place with straight leg raising.
20. Alternate 8 marching steps in common time with 8 marching steps with knee raising and 8 marching steps with straight leg raising.
21. Marching, accenting every third step. This will give the mazurka rhythm.
22. Marching in slow rhythm. This will give the polka rhythm.
23. Marching in "quick time," accenting every fourth step. This will give the schottische rhythm.
24. The waltz rhythm may be obtained by taking three fast steps, accenting the first step.

B. *Dancing Steps.* In grade 1 and 2 only the first nine exercises should be:

1. *Skipping step* around the room. (6/8 tempo). Hop on right foot in place and step forward left, hop on left foot in place and step forward right.

2. *Step Hop.* Step on left foot (count 1); hop on left foot, raising right knee forward (count 2).
3. *Follow Step.* (2/4 or 4/4 tempo) Step left foot forward (count 1); bring right foot up to left (count 2). Continue, keeping left foot in advance. Repeat with right foot in advance.
4. *Change Step.* (2/4 tempo) (Count it "one, and, two, and") Step forward with left foot on "one"; bring right foot up to left so that the instep is behind the left heel on "and"; step forward with left foot on "two"; hold this position on "and". Repeat, starting with the right foot.
5. *Gallop Step.* (2/4 tempo) The gallop step is similar to the "follow step" but is twice as fast. Step forward left and bring the right foot up to the left with a slight hop, continuing with the left foot in advance. Same right.
6. *Gallop Step Sideward.* (2/4 tempo) Same as No. 5, but taken sideward left or right.
7. *Touch and Step.* (2/4 tempo) (Count it "one, and, two, and") Raise left foot slightly forward and touch the floor lightly with the toes, count "one"; raise the left foot forward on, "and"; step left foot forward on "two"; raise the right foot slightly forward, on "and". Repeat to the right. Take the same step in 4/4 rhythm.
8. *Glide Hop.* (2/4 tempo) Glide the left foot forward on "one", hop in place on the left foot, raising right leg backward on "two". Same right.
9. *Step Swing.* (2/4 tempo) Step forward on the left foot, on "one"; hop on the left foot and swing the right leg forward, ankle extended and toes pointing down, on "two". Same right.
10. *Polka Step.* (2/4 tempo) (count "one, and, two, and") Same as "change step" but is preceded by a hop. Hop on the right foot, step forward with the left foot, bring right foot up to the left. Repeat, hopping on the left foot and stepping forward right.
11. *Heel and Toe Polka.* (2/4 tempo) Hop on the right foot, touching the left heel forward, and leaning the body slightly backward, on count "one"; hop on the right foot, touching the left foot backward and leaning the body slightly forward on count "two"; "change step" left forward, on counts three and four. Repeat to the right.
12. *Glide Polka.* (2/4 tempo) The two glides forward left, counts 1-2; polka step forward left, counts 3-4. Repeat to the right.

13. *Double Touch-Step and Polka Step.* (2/4 tempo) Touch the left foot forward twice, count 1-2; polka step forward left, counts 3-4. Repeat to the right.
14. *Schottische Step.* (4/4 tempo) Glide left foot diagonally forward left, count one; bring right foot up to left, count two; glide left foot diagonally forward left, count three; hop on left foot, swinging the right forward, count four, (Instead of swinging the right leg forward, the right knee may be bent and the right foot placed just behind the left ankle.) The best way to teach the schottische step is to use three running steps and a hop, gradually working up to the glides.
15. *Mazurka Step.* (3/4 Mazurka time.) Glide left foot forward, count one; displace the left foot by hopping on the right foot up to where the left foot was, count two (the left leg is raised forward); hop on the right foot, bending the left knee so that the left leg is crossed over in front of the right.
Repeat to the right. Same sideward left and right.
16. *Step, Swing, Hop.* (3/4 tempo) Step on the left foot, count one; swing the right leg forward and slightly across in front of the left, count two; hop on the left foot, count three. Repeat to the right.
17. *Waltz Step.* (3/4 tempo) Step left foot forward, count one; step right foot to the right side, count two; bring left foot to the right, count three. Repeat to the right. Same, starting backward left, and right. Same turning.
18. *Cross Balancee Step.* (3/4 tempo) Step left foot diagonally forward left, count one; cross the right foot in front of the left, at the same time rising on the toes, count two; lower the heels, count three. Repeat to the right.

A combination of any of the above steps may be made with marching steps or with other dancing steps in the same rhythm.

XIX. Methods of Opening Order

(For use in gymnasium, large halls, or playgrounds)

- A. When marching in single file. *Down the center in fours, (sixes, eights) arm's distance apart—MARCH!* The first four turn by the flank at the same time and, with arm raising sideward to adjust the spacing, march down the center of the room. All the rest march forward; and as each successive group of four arrives at the place where the first four turned, they turn and march down the center of the room directly behind those in

front. Care must be taken that all four in each group turn at the same time and that number one of each group is directly behind number one of the first group, number two behind number two, etc.

- B. When in a front column of four or more. *Open order, side stepping two steps successively from the center—MARCH!* The two outside files take two steps away from the center, then the two outside files and the two inside files each take one step away from the center. In a flank column of four, six counts are required.
- C. When in front column of four or more. *Open order, side stepping to the left—MARCH!* This movement is completed in twelve counts. The first file on the left of column starts at count "ONE!", the second at count "FIVE!", the third file at count "NINE!", each continuing to side step to the left until the count is complete. The right file does not move.
- D. When in front column of eight.
2nd, 4th, 6th and 8th files *one step backward—MARCH!* (1-2).
Right—FACE! (1-2) *One step forward—MARCH!* (3-4).
Left—FACE! (3-4) *Seven steps forward—MARCH!* (3-4).
- E. When in flank line. *Form fours left (right) oblique into open order—MARCH!* Numbers one stand still, numbers two, three and four march obliquely forward left (right) of the number one in the same relative order but with a distance of two between each. Eight counts are required for this formation.
- F. When in front line. *Forward into open order—MARCH!*
Fours having been counted, at the command, No. 1 steps forward three steps, No. 2 two steps, No. 3 one step, and No. 4 stands fast.
- G. When in a front line. *Form fours in front of left (right)—MARCH!* The file of each rank on the flank designated stands still. The others march obliquely forward left (right) and place themselves in front of the one who stood still, in the same order as they were beside each other, but with a distance of two between. Eight counts are required for this formation.
- H. When in a front. *Fours left (right) into open order—MARCH!* Execute a quarter wheel left (right) finishing with a distance of two between individuals. Eight counts are required for this formation.
- I. When in a front column of four. *Open order, center files circling outward—MARCH!* The two outside files stand still, the two inside files circle outward, each individual passing in front of the nearest individual outside file and circling into place a distance

of two away from him. Eight counts are required for this formation.

XX. Athletics

By athletics we mean competitive sports and games, such as the running of short distances, racing start, hurdling, chinning, broad jumping, high jumping, basketball, baseball, soccer, hockey, volley ball, swimming, etc.

The aim should be to organize the athletics so as to give everyone a chance to make the work interesting and beneficial for all, rather than to train a few of the best athletes for a single representative team.

XXI. Relief Drills (See Chapter XI.)

Secure cooperation of pupils by explaining concisely the general purpose of these drills.

Appoint "health officers" who, at the beginning of the exercises, open the windows for ventilation, and later close them.

Preparatory Commands are printed in small letters, Commands of execution in capitals. The Commands for starting positions are italicized, those for repetitive action are not.

The following commands should be used:

- a. At the beginning of lesson

"PREPARE FOR EXERCISE!"

"Class—ATTENTION!"

"Class stand—ONE! TWO!"

- b. At the close of lesson

"Beseated—ONE! TWO!"

"Class—REST!"

Lesson 1

1. *Arms upward—BEND!* (Be careful to keep shoulders down and chest high. Do not let the head protrude forward.)
Arms upward—STRETCH! (Slowly) *BEND! STRETCH!*
(Repeat four times) *POSITION!*
2. *Hands on hips—PLACE!*
Body forward-downward—*BEND!*
Body—*RAISE!* (Repeat six or eight times)
POSITION!
3. March in place with knee raising forward—*MARCH!*
Class—*HALT!*

4. West Point Breathing—*ONE! TWO!* (Repeat four times)

Lesson 2

1. *Arms forward—BEND!*
Arms sideward—FLING!
 (Repeat six or eight times using the commands "*BEND!*
FLING!") *POSITION!*
2. *Hands on hips and left foot sideward—PLACE!*
Body to the left—TWIST!
Body forward and to the right—TWIST!
 (Repeat, alternating left and right, eight or ten times. This exercise should be done slowly)
Body to the front—TWIST!
POSITION!
3. *Hands on hips—PLACE!*
Knees deep bend—ONE! Stretch—TWO!
 (Repeat four times, keeping the body erect)
POSITION!
4. *Arms forward-upward—RAISE! (Inhale)*
Arms forward-downward—SINK! (Exhale) (Repeat four times)

Lesson 3

1. *Left—FACE!*
Raise arms sideward, and feet sideward—JUMP!
Body left (or right)—BEND! Touching fingers of left hand to the floor outside of left heel and stretching right arm toward ceiling.
Body—RAISE! (Repeat to right. Repeat, alternating left and right six times)
POSITION! Right—FACE!
2. *Arms sideward and heels—RAISE!*
Arms and heels—SINK!
 (Repeat eight or ten times. Keep body erect)
3. *Running in place with knee raising forward—RUN!*
Class—HALT! ONE! TWO!
4. *Arms forward-upward—RAISE! (Inhale)*
Arms sideward-downward—SINK! (Exhale) (Repeat four times)

Lesson 4

1. *Hands on hips—PLACE!*
 Left and right alternate leg flinging forward with straight

knees—*BEGIN!* (Ten times with each leg)

Class—HALT! ONE! TWO!

2. (a) Wood Chopping Exercise.

(b) *Hands on hips—PLACE!*

Body left (or right)—*BEND!*

Body—*RAISE!*

(Repeat, alternating left and right four to six times)

POSITION!

3. Heels—*RAISE!* Knees—*BEND!* Knees—*STRETCH!* Heels—*SINK! POSITION!*

4. Arms forward-upward—*RAISE!* (Inhale)

Arms and heels—*SINK!* (Exhale)

Lesson 5

1. *Arms upward—BEND!* Arms sideward and upward—*STRETCH!* (Four counts) (Six times in each direction)
Class—HALT! POSITION!

2. *Hands on hips—PLACE!* Body right (or left)—*CIRCLE!* (Very slowly in four counts. Bend the body to the right and circle backward, to the left, and forward. Take it four times to the right and four times to the left.) *POSITION!*

3. Mark time—*MARCH!*

Running in place—*RUN!*

Normal time—*MARCH!* On toes—*MARCH!*

Class—HALT! ONE! TWO!

4. Arms forward-upward—*RAISE!* (Inhale)

Arms sideward-downward—*SINK!* (Exhale)

(Repeat four times).

Lesson 6

1. *Arms forward—BEND!* Arms sideward fling and heels—*RAISE!* (Repeat eight to ten times) *POSITION!*

2. *Hands on hips—PLACE!*

Body forward-downward—*BEND!*

Body—*RAISE!* (Repeat six to eight times) *POSITION!*

3. Jump and clap without turning.

Mark time—*MARCH!*

4. Raise arms sideward, palms upward—*TURN!* (Inhale)

Arms—*SINK!* (Exhale)

Lesson 7

1. *Left arm forward-upward—RAISE!* Arms—*CHANGE!*

(The left arm is brought quickly down and the right arm is raised)

CHANGE! CHANGE! CHANGE! (Eight or ten times)
POSITION!

Arms upward—BEND! Feet sideward—*JUMP!*

Arms downward—STRETCH! (Try to touch the floor without bending the knees)

Body raise and arms—BEND! (Repeat six to eight times)
POSITION!

3. March in place with knee raising forward and arm swinging forward, shoulder high—*MARCH!*

Class—HALT! ONE! TWO!

4. *Arms sideward—RAISE!* Hands on neck—*PLACE!* (Inhale)
Arms sideward—MOVE! (Exhale) Repeat four times.
POSITION!

Lesson 8

1. *Shelter—STAND!* Clasp hands on top of head. Push elbows out and back. Keep head back and chin in. Push head up and press hands down. Then relax. (Repeat six to ten times) *POSITION! (Illustration 16)*

2. *Hands on hips—PLACE!* Feet sideward—*JUMP!*

Body forward-downward—BEND! Place right hand on left foot—*ONE!* Return—*TWO!*

(Repeat six to ten times, alternating, touching the right hand to the left foot and the left hand to the right foot)
POSITION!

3. Teamster's Warming with or without turning.

4. *Arms forward raise, then sideward—FLING!* (Inhale)
Arms—SINK! (Exhale) (Repeat four times)
POSITION!

XXII. Story Plays

Grades 1 and 2

It is suggested that story plays be adapted to the season of the year, selecting only those which imitate an activity with which the children are familiar.

If taken out-of doors, the formation may be that of a circle—and the skipping and running should be done around the circle, in the direction specified by the teacher.

When taken indoors, it is advisable to have alternate rows face the back of the room, then every two rows run around one row of seats in story plays that involve running, skipping, marching, etc. A circle formation may be used, making the circle around all of the seats.

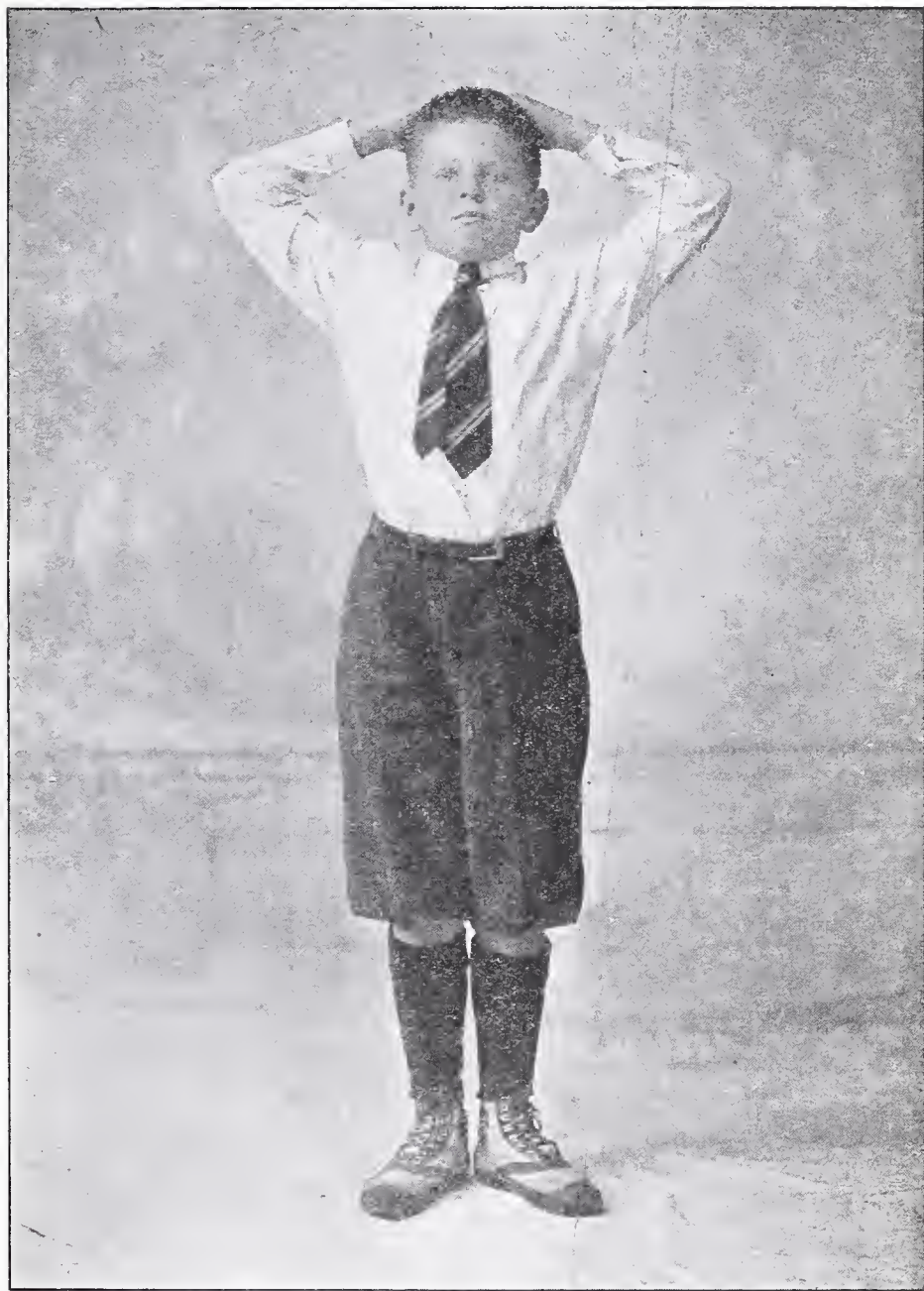


Illustration 16. Shelter—*STAND!*

A. Fall

1. Picking Apples

- a. Skip and run to the orchard. (Two rows run around one row of seats.)
- b. Look up at the trees in search of fruit. Stand on toes and reach for apples.
- c. Find the tree heavily laden. Climb trees. (Use strong movements as if pulling one's self up into the tree.)
- d. Stretch up as high as possible to get apples just out of reach, and stretch out to the side to get the apples on the left, and those big ones on the right. Toss to playmates.
- e. Climb down from tree.
- f. See some nice big apples on the ground, so stoop down or bend over to pick them up.
- g. Run home with some to mother, and get her to bake them for dinner.
- h. Smell them cooking. Take deep breaths.

2. November Winds

- a. The wind shakes the last leaves from the trees. (Raise arms and lower them, shaking the hands to imitate the falling leaves. Move the arms apart as they are lowered.)
- b. Wind tosses the branches and bends the trees in every direction. (Bend from side to side, and forward and backward, swinging the arms about, and up and down.)
- c. Run home and listen to the wind.
- d. Imitate the howling or the whistling of the wind through the trees. (Breathe in, then breathe out forcibly, either blowing out hard or whistling.)

3. Halloween

- a. Jump over the fence into the field where the pumpkins grow. (Jump over seat into next aisle.)
- b. Bend over and look for a nice big one for your jack-o'-lantern.
- c. Stoop down and lift one up. Then run quickly home with it.
- d. Sit down and make lantern, cutting off the top, and taking out the seeds, etc.
- e. Light the candle in the lantern, then run out with it.
- f. Run down the street and stop in front of a window. Hold your lantern high up to the window. Hear some one coming, so stoop down quickly to hide.
- g. Creep along to the next window. Can hardly reach this one, so have to stretch up on toes.
- h. Run home softly on tiptoes.
- i. Blow out candles in lanterns, with two or three deep breaths.

4. Nutting

- a. Run to the woods, carrying over the shoulder a bag in which to put nuts.
- b. Climb over stone wall. (Step over seats and jump on the other side.)
- c. Walk through the piles of leaves, lifting the knees high.
- d. Jump over a little brook, for the trees are on the other side.
- e. Reach up and shake branches, standing on tiptoe.
- f. Stoop and bend to pick up the nuts.
- g. Throw things at the trees to make more nuts fall down.
- h. Bags are full, so run home with them.
- i. Before going indoors, take deep breaths of the crisp air.

5. Off for a Ride

- a. Walk around the automobile, looking at all the wheels, to be sure they are all right. Look to see if there is enough gasoline.
- b. Bend over and crank the car. Try again. Try the other hand.
- c. Run around the room, steering, and blowing the horn.
- d. Engine trouble. Get out and lift hood. Examine the engine. Fix the spark plug.
- e. Front tire flat, so pump it up (getting good forward bending of the body).
- f. Drive home, and put the machine away.
- g. Glad to be back. Tired, so stretch arms up high.
- h. Take several deep breaths before going into the house.

6. Gathering Autumn Leaves and Flowers in the Woods

- a. Get up early Saturday morning and start out for the woods. It is very early, so run out very lightly on the toes, so as not to disturb anyone.
- b. Jump over the ditch. Be sure to swing arms and jump forward, or you may fall in.
- c. See some pretty leaves high up on the branches. Jump up and try to reach the branches.
- d. See others on lower branches, so stand on tiptoes and pick some of the leaves.
- e. Stoop down and gather some wild asters for mother.
- f. Smell the lovely flowers.

7. Getting in Winter's Supply of Wood

- a. Drive out to the woods. Carry saws, axes, etc.
- b. Look around for the right trees.
- c. Felling the trees. First chop the tree. Then saw it. (Two children work together on the sawing.) Then push the tree, so it will fall over.
- d. Chop and saw the tree into smaller pieces.
- e. Chop the wood ready for use.
- f. Stoop down and gather the wood together. Pile it on the wagon. Hard work and the whole body is tired, so stretch arms up high and take deep breaths.
- g. Drive home.

B. Winter

1. Snow Storm

- a. Snowflakes falling, gently at first, then harder and harder. (Raise arms over head and lower them, moving them in all directions and shaking the fingers and hands, gently at first, then with increasing vigor.)
- b. Shovel a path. Run out, carrying shovel. (Two rows run around one row of desks.) Shovel snow first to one side, then other.
- c. Brush the snow from clothing and shake cap.
- d. Feet are cold. Warm them by jumping up and down.
- e. Hands are cold. Warm them by blowing on them and clapping them together.
- f. Take a deep breath, then run into the house.

2. Snowball Fight

- a. Making snowballs. Stoop down, pick up snow, pack into a snowball, and put it beside you on the ground.
- b. Make four or five more.
- c. Every two rows face. All the even numbers are on one side, and all the odd numbers on the other side.
- d. On count 1, all the even numbers stoop down and pick up a snowball. On count 2, they draw back arm ready to throw it. On count three, they throw snowball at the one opposite, who ducks to escape being hit.
- e. Odd rows now do the throwing, and even rows duck.
- f. Repeat, until all snowballs are gone.
- g. Cold, so jump up and down to get warm.
- h. Blow on fingers.

3. Coasting

- a. Fine morning. Breathe in the nice, crisp air.
- b. Drag sled up the hill. (Walk with hands behind as if holding rope. Bend knees up high and stoop forward a little as if pulling the sled. Two rows around one row of desks.)
- c. When you get to the top, turn your sled around.
- d. All ready! All push sleds and jump on. (Jump onto desk.)
- e. Pull hard on the rope, arms out straight and pulling first with one, then the other. Hold back and balance going around the curves.
- f. Fall off into big snow drift at the bottom of the hill. (Jump off into next aisle.)
- g. Cold. Fling arms across chest to get warm. Jump up and down.
- h. Take deep breaths and blow on fingers to warm them.

4. Skating

- a. Put on coats, mittens, caps, etc.
- b. Start for the ice. Carry skates first over one shoulder, then the other. Walk as fast as possible, then break into a run when you are near the ice.
- c. Sit down on the bench and place your skates on the ground. Take up one and fasten it on the shoe, then the other.
- d. Stand up, and turn around on the skates to try them.
- e. Skate once around the lake (around the room, swinging the arms and sliding the feet as if skating.)
- f. Bend over and tighten straps.
- g. Skate with partner around lake.
- h. Very cold, so take off skates and run home to get warm.
- i. As you open the door you smell the cookies mother is baking. They smell so good. (Deep breathing.)

5. Going to Woods for Christmas Tree

- a. Start out for the woods, dragging the big sled behind. (Trudge along with the arms behind as if pulling a heavy sled.)
- b. Drifts are deep, so step high.
- c. Chop down the tree. (Swing the arms back over one shoulder, twisting the body well around, then over the other shoulder.)

- d. Stoop down, pick the tree up, and put it on the sled. Tie it on, so it won't fall off.
- e. Hurry home, dragging the sled. Look behind several times to be sure the tree is all right.
- f. Carry the tree into the kitchen.
- g. Tired. Deep breathing.

6. Trimming the Christmas Tree

- a. First set up the tree. Make the supports, and stand the tree up. (Saw and hammer the boards together.)
- b. Climb up the ladder, and hang a big star on the highest branch.
- c. Bend down and reach down for more trimmings. Then reach up and hang them on the branches. Stretch out to the sides and hang some on the side branches.
- d. Climb down the ladder. Stoop down and decorate the lower branches. Then stand on tiptoes and decorate those almost out of reach.
- e. Stand off and admire the effect. (Look up and down and to the sides.)
- f. Skip and dance around the tree.

7. Valentine's Day

- a. Run up to the mail box to mail the valentines that are to be sent. Reach up high, to drop letters into letter box.
- b. Run home and get those you are going to stick under Jack's and Sally's front door.
- c. When you get to Jack's, look around to see if anyone is coming. If not, stoop down and slip the valentine under the door, then stand on tiptoes and reach up to ring the door bell. Run around the house and stoop quickly down to hide.
- d. Then run to Sally's and do the same thing.
- e. Run and skip home. Why, there are some valentines for you that someone has slipped under your door!
- f. Stoop down and pick them up, open them and admire them.
- g. Tired out. Deep breathing.

C. Spring

1. Making a Garden

- a. Select the sunniest spot for your garden.

- b. Put your right foot on the spade and dig it into the ground. Now try it with your left foot. Push hard, for the ground is hard.
- c. Rake the grass and leaves away. Stoop down and pick out the stones and throw them away out behind the yard.
- d. Make little grooves for the seeds. How many packages of seeds have we? Four. All right, then make four different rows of plants.
- e. Scatter your seeds in the grooves. Then rake over the ground carefully, so as to cover up the seeds with dirt.
- f. Dig several holes and plant the rose bushes.
- g. Run to the house and get the sprinkling can, and water the seeds and bushes.
- h. Sit down in the swing and rest.

2. Weeding the Garden

- a. Go to the barn to get the rake and the hoe.
- b. Sun is hot, so put on sunbonnet or hat.
- c. Hoe the weeds from the garden. Stoop down and remove some stones, and pull some big weeds. Make a little pile of them beside the garden, so you can throw them away later.
- d. Step carefully between the rows of plants while weeding.
- e. Gather up all the weeds and stones, and carry them out to the rubbish pile.
- f. Feel some rain drops. Look up to see if it going to rain very hard.
- g. Run quickly to get out of the rain. Run to the barn first, and put away the rake and hoe. (Run half way around row.)
- h. Wait a few minutes until the rain slackens a little, then run to the house. (Run back to seats.)
- i. All out of breath. Deep breathing.

3. Gathering Flowers

- a. Start out to gather flowers, swinging baskets as you go skipping down the road. (Skip around the room.)
- b. Climb over the gate, jumping down on the other side. (Climb over seat, jumping into next aisle.)
- c. Stoop down, pick a few flowers, putting them in the basket.
- d. Stand up, and see some prettier flowers a little further on.
- e. Run quickly, and stoop down to pick them.

- f. Reach up high for blossoms on the trees.
- g. Jump over logs to pick some violets on the other side.
- h. Little brook, and lots of flowers on the other side, so cross over being careful to step on the stones that form a little bridge across.
- i. After the baskets are filled, all skip home, climbing over a stone wall on the way.
- j. Sit down and arrange the flowers into lovely bouquets.
- k. Smell them.

4. Baseball Game

- a. Rows number across by threes. No. 1's face No. 2's and 3's.
- b. Number 1's are pitchers, 2's the batters, and 3's the catchers.
- c. Count 1. The pitchers pitch the ball. Batters strike at it but miss it. The catchers stoop low to catch it.
- d. Repeat, this time the batters knock a home run. (Run around room.)
- e. Batter up. Rows change places.
- f. This time have several foul balls, strikes or balls, before ball is hit for a run.
- g. Game is won. Much excitement. Throw caps in the air and cheer. Breathe deeply.

5. Picking Cherries

- a. Wade through the high grass to the cherry orchard. Swing the pail first in one hand, then in the other. (Around the room.)
- b. Prop the ladder against the tree and climb up.
- c. Reach above the head to the left and right, and pick the ripest cherries, putting them in the pail.
- d. Sit down on top of the ladder and eat some of the nicest cherries. (Sit on top of desk.)
- e. Climb down ladder, with cherry pail on one arm.
- f. Run to another tree, and jump up as high as you can to reach the branches. Hold branch down with one hand, and pick cherries with the other.
- g. When pails are full, stoop down and pick big leaves to put on top to keep the cherries fresh and cool.
- h. Run home. Tired out, but happy. Stretch and draw deep breaths.

6. Going Fishing

- a. So early in the morning! Yawn and stretch several times.
- b. Take deep breaths of the morning air.
Run out of the house on tiptoes, so as not to disturb the people who are still sleeping. Get the shovels and pail for the bait.
- c. Dig the bait, bending over and putting it in the bait pail.
- d. Walk down to the lake, carrying fish poles over the shoulder.
- e. Row out in the boats. (Sit on the desks, facing the back of the room, feet on the seats.)
- f. Bait hook, and throw line into water.
- g. Get a bite. Pull in hard and take a big fish off the hook.
- h. After catching a number of fish, find it is time for breakfast, so row home.
- i. Walk up to the house, carrying a string of fish.
- j. Breathe in the fresh air.

7. Trees in a Storm

- a. Run out to watch the storm come up. Look up at the clouds.
- b. Run around with arms outstretched against the wind.
- c. Tree tops sway in the wind. (Bend heads backward, forward, and to the left and right.)
- d. Leaves quiver. (Shake hands in all directions.)
- e. Branches sway. (Swing the arms around from side to side, and upward and downward.)
- f. Trees sway and bend, (Bend body forward, backward and from side to side.)
- g. Here comes the rain. Run into the house quickly to get out of the storm.
- h. Out of breath from running. Deep breathing.

8. Housecleaning

- a. Air the rooms. Open the windows wide. Breathe in the fresh air.
- b. Brush down the walls. Reach up high and stoop down low.
- c. Toss the rugs out of the window. Sweep the floor. Gather up the dust in the dust pan. Wash the windows. Wash the woodwork.
- d. Go out and hang the rugs on the line. Beat the dust out of them.

- e. Go in and dust, being sure to dust high on the mantel and low around the bookcases.
- f. Bring in the rugs.
- g. Take deep breaths at windows, moving from one to another, and closing them quietly.

9. Baby Birds

- a. Mother bird teaching baby birds to fly. Hop around on the ground, spreading wings and trying to fly. (Hop up and down the aisles, fluttering the arms up and down.)
- b. Mother bird flies up to tree. Baby birds look up to see where she has gone. (Look up and from side to side.)
- c. Fly up to a low branch on tree. Fly from branch to branch. (Little running steps, fluttering the arms up and down.)
- d. Become very courageous and fly from one tree to another.
- e. Tired out, so fly back to nests.
- f. Breathe deeply, raising the wings slowly up and down.

D. Summer

1. A Visit to the Country

- a. Run to catch the train, carrying a heavy suitcase, first in one hand and then the other. (Two rows around one row of desks.)
- b. Climb into the train, find seats and sit down. (Bend knees, and step high. Sit down on seats.)
- c. Oh! here we are! Hurry out of the train and down the steps. Run over and climb into Uncle's big wagon, which is waiting for us.
- d. Drive quickly out to the farm. Jump out and run into the house to take off hats.
- e. Skip out to see the chickens. Bend down and try to feed them. Then go in to see the horses. Stand on tiptoes, and pat their glossy necks.
- f. Now let's run out to the hay field and watch the men haying. See the big stacks of hay! Let's help the men put it into the wagon! (Bend down to pick up hay and toss the arms upward to throw it into the wagon.)
- g. Let's run back to the house and see if Auntie hasn't some milk for us.
- h. Sit down on the porch and drink milk, taking a deep breath after each sip.

2. Cutting the Grass

- a. Walk along, pushing the lawn mower with both hands and imitating the sound it makes. (Walk up one aisle and down the next, arms raised in front. Imitate sound by saying, "Br-r-r.")
- b. Rake the grass. Get the rake and reach forward and to the left and right with long strokes. Rake the cut grass into piles.
- c. Get the shears and cut the grass around the walk, and around the flower beds.
- d. Stoop down and pick up big armfuls of grass and put it into the wheelbarrow. Wheel this out back, and pile it in one big pile. Empty wheelbarrow by taking out big armfuls and throwing on the ground. Then turn the wheelbarrow over to be sure it is empty.
- e. Run back to get the rest.
- f. Sit down and admire the appearance of the lawn. Deep breathing.

3. Hanging up Clothes

- a. Carry the clothes basket out to the line. Walk slowly and carefully because the basket is heavy.
- b. Put basket on ground, stand up and wipe the line to be sure it is clean.
- c. Bend down and get clothes from the basket. Shake them out and hang on the line. Shake clothes with both hands and stand on tiptoes to reach up to the line.
- d. Get the clothes-prop and prop up the line so the sheets won't trail on the grass.
- e. Spread some of the clothes on the ground in the sun. Work is finished, so breathe deeply.

4. Swimming

- a. Run down to the water in your bathing suit.
- b. Wade in, taking big steps and lifting the knees high.
- c. Now duck down to get wet all over! Oh! Take a deep breath!
- d. Jump the waves! (Jump up and down with the arms out at the sides, moving them up when you jump up.)
- e. Swim! (Make swimming motion with arms and move around the room.)
- f. Wade back to the shore. Sit down on the beach in the sun and rest.

XXIII. Selection of Material for Rural Schools

The problem of preparing a satisfactory program for rural schools is chiefly one of selection and adaptation, by the teacher or superintendent, in order best to meet the needs of local conditions and problems. All suggestions and articles given in other parts of the syllabus will be found helpful to rural teachers.

Conditions to be Considered

Children. Number and ages of children attending school; distance walked to school; kind of instruction given previously in physical education; special attention to children entering school for the first time who have not had previous instruction; abnormal children who will require any modification of the work; selection of those pupils who show a tendency for natural leadership.

Indoor and Outdoor Space Available. Arrangement of seats, desks, stove and other furniture in room; any suitable vacant room that can be used; kind of playground around building, size, levelness, soil, trees, etc.; improvements that can be made indoors and outdoors to provide further space.

Equipment. Plan to secure some inexpensive equipment for playing, buying a little at a time. Provide indoor baseball, bean bags, bats, quoits. Apparatus that can be constructed by the boys or made at home, as teeter board, giant stride, chinning bar, standard for high jump, jumping pit, swings, tennis court.

Community Attitude. Try to secure cooperation of parents through local organizations, as parent-teacher association, church or social clubs, Y. M. C. A., Y. W. C. A., Scouts or Red Cross. Invite parents to visit school frequently.

Arrangement of Program. Best time for play period; opportunities for correlation with other subjects, as nature study, project work, etc.; activities of the noon hour. In the majority of schools of this type all children must take relief drills together and usually must have their play periods together. It is well to form two groups in all but the smaller schools and teach games adapted to older children part of the time while younger ones play separately. The division should be made on the basis of age, size and strength, rather than by grades.

Older pupils should be trained to assist the teachers in the supervision and direction of games, and to conduct relief drills. It is well to give all a chance sooner or later, selecting, however, the more capable pupils first.

Selection of Material. Exercises should not be too difficult for the younger group; each position of an exercise should be definite and exact; select exercises that involve the larger muscle groups; exercises should be suited to both boys and girls; they should be corrective to counteract the effect of poor seating, to overcome awkwardness, to develop ideals of habitual good posture, and to teach correct habits of walking and marching. Efforts should be made to give exercises that will be interesting and pleasurable.

Types of Work for Rural School

The work suggested as suitable is divided into three different parts—(1) marching, (2) relief drills, (3) recreation. Story plays should also be given in those schools where it is possible; that is, when the majority of the children are in grades one, two, and three.

1. *Marching.* Correct forms of marking time and marching should be used in dismissing pupils at recess, noon, and night, placing special emphasis on rhythm, keeping in step and correct carriage of the body. For marching commands, see Chapter XVI.

2. *Relief Drills.* It is advisable that at least two relief drills be given each day, preferably one in the morning and one in the afternoon, of at least five minutes duration; the arrangement in the curriculum is left to the discretion of the teacher. Considering the fact that rural teachers will have little time to devote to formal work, we suggest that the morning relief period be of more or less formal nature. For such relief drills, see Chapter XXI.

The afternoon periods should be devoted to more informal work, for which purpose we suggest the following mimetic exercises followed by West Point breathing. See Chapter XVII, Part 1.

1. Throwing a baseball; West Point breathing
2. Teamster's warming; West Point breathing
3. Throwing snowballs; West Point breathing
4. Jump and clap; West Point breathing
5. Wood chopping; West Point breathing
6. Scythe swinging; West Point breathing
7. Shoveling snow; West Point breathing
8. Picking cherries; West Point breathing

Pupils should be capable of performing each set of relief exercises quite proficiently before starting a new set.

3. *Recreation.* If possible, at least one recess period should be supervised by the teacher each day outdoors. If this is impossible, indoor games should be conducted in the schoolroom.

The following is a list of games especially adapted for use in rural schools. Descriptions of games will be found under "Games and Contests," Part IV.

Lower Grades

Squirrels in trees
 Slap Jack
 Pussy wants a corner (R)
 Drop the handkerchief
 Cat and mice
 Squirrel and nut (R)
 Who's afraid of the blackman?
 I say "Stoop" (R)
 Fox and squirrel
 Good morning (R)
 Eraser relay (R)
 Automobile (R)
 Blackboard relay (R)
 Cat and rat
 Tag the wall relay (R)
 Three deep
 Black and white
 Simon says (R)

Upper Grades

Last couple out
 Duck on the rock
 Potato race
 Cross tag
 Pursuit race
 Hang tag (R)
 Number relay (R)
 Find the ring (R)
 Broncho tag
 Japanese tag

(R)—Games suitable for use in the classroom.

Noon Hour. In the majority of rural schools the noon hour is used as a play period. What use can you make of the noon hour, so that more and better play may be secured?

A list of stunts and tests as a possible solution of the noon hour problem follows:

Stunts

Hand wrestling	Twist stick
Toe wrestling	Pull stick
Elbow wrestling	Bean bag and target toss
Indian wrestling	Balancing exercises
Cock fight	Goal throwing
Dog fight	

Hand Wrestling. The wrestlers stand with right foot advanced, clasping right hands. The object is to make opponent move a foot from its position. This constitutes a throw.

Toe Wrestling. The wrestlers are seated on the ground, facing each other, with hands clasped about the knees. A stick is placed between the arms and knees while in this position. The object is to get the toes under those of the opponent and roll him over backwards. If either wrestler breaks his hand clasp about the knees, it constitutes a victory for his opponent.

Indian Wrestling. The wrestlers lie upon backs, side by side, with arms locked, legs extended in opposite directions. The right legs are raised and lowered twice. At the third raising, they lock legs together, and each endeavors to bring his opponent's legs down to the ground, thereby turning him upon his face.

Elbow Wrestling. A table or some flat surface is necessary for this event. The opponents stand on opposite sides of the table, placing the right elbows together upon it. They clasp hands and endeavor to push the back of the opponent's hand down on the table, without lifting the elbow.

Twist Stick. Two grasp a wand or broom handle high above their heads. At the word "go" the stick must be brought down between them, thereby twisting it within the hands of one of the players. This can be done without a stick by having opponents grasp hands above head, fingers between fingers.

Pull Stick. Two sit upon floor, toes against toes. They grasp a broom handle between them, and at the signal each tries to pull the other up off the floor. This test can be used without a stick by opponents grasping hands, using the hook grasp.

Cock Fight. A circle four feet in diameter is drawn upon the floor or ground. Two players, each standing on one leg, both hands grasping the other foot behind their backs, endeavor to make the other step outside the ring, or break his grasp upon the up-held foot, by shouldering each other.

Dog Fight. Two place themselves on hands and knees, facing each other about three feet apart. Their leather belts are linked together. The linked belts are thrown over their heads. The players must keep heads up and back. At the word "go" the players pull against each other until one of them is pulled across the line three feet back from where the players started, or until his head is pulled forward, thereby releasing the linked belts.

Bean Bag Target Toss. Three concentric circles should be drawn upon the ground or floor, after the idea of a target. The inner circle should be two feet in diameter, the second circle four feet, and the other six feet. Ten feet from the outer rim of the largest circle a

straight line should be drawn to serve as a throwing line. The thrower stands with the toe on the throwing line and tosses a bean bag toward the target. If the ball falls within the center circle, it scores 15 points; if between the center circle and the next larger, it scores 10 points; and if between the middle circle and the largest, or outer one, it scores 5 points. A bag touching a line scores the lower value.

After each throw the player should run and pick up the bag, and return it to the throwing line.

The bean bag should be six inches square and should contain a half pound of beans. It should be made of durable material, such as ticking, awning, duck or denim. It should be stitched around the outer edge, and then turned and stitched the second time. Hand sewing is better, for it is necessary to make it very strong to stand the strain put upon it.

Balancing Exercise. Place a light book on the crown of the head; place the hands on the hips; place the heels together, with the feet at an angle of ninety degrees; rise on the toes; from this position bend the knees until the body touches the heels; return to standing position. The knees should be turned outward over the toes, and the body should be erect throughout. Continue a specified number of times, or until the book falls.

Basketball Goal Throwing. The regular basketball goal may be used. It should be placed 10 feet above the ground and extend 6 inches from the surface to which it is attached; it should be 18 inches in diameter.

From a line directly under the center of the basket a semicircle with a radius of fifteen feet should be drawn. The player may throw the ball from any point on this line. After each throw he must pick up the ball and run to the starting line to make his next throw.

Tests—Boys; Tests—Girls. For these tests, see Part V. "Mass Competitions and Athletics".

XXIV. Selection of Material for Unequipped High Schools

High schools which have no playground or playroom space should use the following relief drills where conditions do not permit any other work to be done.

Preparatory commands are printed in small letters, commands of execution in capitals. Commands printed in *italics* are for the purpose of arriving at starting and ending positions, and should not be repeated as a part of the exercise.

Lesson 1

1. Heels raise and arms forward-upward—*FLING! POSITION!* (Repeat)
2. *Hands on hips—PLACE!* Body forward-downward—*BEND!* Body—*RAISE!* (Repeat six or eight times) *POSITION!*
3. March in place with knee raising forward—*MARCH! Class—HALT!*
4. West Point breathing—*ONE! TWO!* (Repeat four times)

Lesson 2

1. *Arms upward—BEND!* (Hands clinched) *Arms upward—THRUST! BEND!* (Repeat six or eight times) (Trusting arms means straightening them quickly in the direction designated, keeping the hands clinched) *POSITION!*
2. *Hands on hips and left foot sideward—PLACE!* Body to the left—*TWIST!* Body forward and to the right—*TWIST!* (Repeat, alternating left to right, eight or ten times. This exercise should be done slowly.) Body to the front—*TWIST! POSITION!*
3. *Hands on hips—PLACE!* Knees half bend—*ONE!* Stretch—*TWO!* (Repeat eight or ten times) *POSITION!*
4. *Arms forward-upward—RAISE!* (Inhale)
Arms forward-downward—SINK! (Exhale) (Repeat four times)

Lesson 3

1. *Hands overhead—CLASP!* Body to the left (or right)—*CIRCLE! ONE! TWO! THREE! FOUR!* (Repeat twice in each direction) *POSITION!*
2. *Arms sideward and heels—RAISE!* *Arms and heels—SINK!* (Repeat eight or ten times. Keep body erect)
3. *Hands on desks—PLACE!* Knees full bend—*ONE!* (Keep arms straight) Stretch—*TWO!* (Repeat eight to ten times) *POSITION!*
4. West Point breathing—*ONE! TWO!*

Lesson 4

1. Relax and *STRETCH!* (Relax the body, then stretch in a natural manner) *POSITION!* (Repeat four times)
2. Wood Chopping (3/4 tempo)
 - (a) Jump to a side-stride position, twisting the body to the left and clasping the hands over the left shoulder—*ONE!* (*Illustration 14*)

- (b) Bending the body forward-downward, swing the arms forward and downward to the floor—*TWO!* (*Illustration 15*)
- (c) Body raising and twisting to the right, swing the clasped hands forward-upward and over the right shoulder—*THREE!*
- (d) Bending the body forward-downward, swing the arms forward and downward to the floor—*FOUR!* Repeat, coming to position on count of “four” by jumping with feet together and lowering arms. Repeat, starting to the right.
- 3. *Hands on hips—PLACE!* Body left (or right)—*BEND!* Body—*RAISE!* (Repeat, alternating left and right four to six times) *POSITION!*
- 4. *Hands on hips and feet sideward—PLACE!* Alternate knee bending left and right.
In time begin—*ONE! TWO!* etc. (four to six times) *POSITION!*
- 5. Arms sideward and heels—*RAISE!* (Inhale)
Arms and heels—*SINK!* (Exhale)

Lesson 5

- 1. *Arms forward—BEND!* Arms sideward fling and heels—*RAISE!* (Repeat eight to ten times) *POSITION!*
- 2. *Hands on hips and feet sideward—PLACE!* Body to the left—*TWIST!* Forward and to the right—*TWIST!* (Repeat four to six times) *POSITION!*
- 3. Mark time with knee raising forward—*MARCH!* Class—*HALT! ONE! TWO!*
- 4. Raise arms sideward with palms turning upward and inhale—*ONE! TWO! THREE! FOUR!* Exhale—*FIVE! SIX! SEVEN! EIGHT!* (Repeat four times)

Lesson 6

- 1. *Clasp hands overhead and feet sideward—PLACE!* Lower arms sideward and knees—*BEND!* Clap hands over head and knees—*STRETCH!* (Two counts) (Repeat eight to ten times) *POSITION!*
- 2. *Hands on hips—PLACE!* Body forward-downward—*BEND!* Body—*RAISE!* (Repeat six to eight times) *POSITION!*
- 3. *Hands on hips and left foot forward—PLACE!* Knees half kneel—*BEND! STRETCH!* (Repeat eight to ten times) *POSITION!*

4. Arms sideward—*RAISE!* Hands on neck—*PLACE!* (Inhale) Arms sideward—*STRETCH!* (Exhale) *POSITION!* (Repeat four times)

Lesson 7

1. *Left arm forward-upward—RAISE! Arms—CHANGE!* (The left arm is brought quickly down and the right arm is raised) *CHANGE! CHANGE! CHANGE!* (eight to ten times) *POSITION!*
2. *Arms upward bend and feet sideward—PLACE!* Body forward bend and arms downward—*STRETCH!* Body raise and arms—*BEND!* (Repeat six or eight times) *POSITION!*
3. March in place with knee raising forward and arm swinging forward, shoulder high—*MARCH! Class—HALT! ONE! TWO!*
4. West Point breathing.

Lesson 8

1. Raise arms forward (palms upward)—*ONE!* Place fingertips on shoulders—*TWO!* (Elbows shoulder high) Carry elbows upward—*THREE!* Backward—*FOUR!* Downward—*FIVE!* *POSITION!* (Repeat three times)
2. *Bend arms upward and feet sideward—PLACE!* Bend the body forward-downward and stretch arms downward (Touch fingertips to floor, keeping knees straight and hands shoulder width apart)—*ONE!* Raise body and swing arms forward-upward—*TWO!* Reverse to first position—*THREE!* Return to starting position—*FOUR!* (Repeat four to six times) *POSITION!*
3. Teamster's Warming (6/4 tempo)
 1. With a quarter turn to the left, jump to a side-stride position, raising the arms sideward, palms facing forward—*ONE!*
 2. Jump with feet together, flinging the arms across the body so that each hand is on the opposite shoulder—*TWO!* Repeat until whole turn is made—*THREE! FOUR! FIVE! SIX! SEVEN! EIGHT!* On "*EIGHT!*" come to position by jumping with the feet together and lowering the arms. (Repeat, starting right)
4. *Arms forward—RAISE!* Bend arms forward and—*INHALE!* Stretch arms forward and—*EXHALE!* (Repeat three times) *POSITION!*

Note: Competent leaders among the boys and girls may be selected to present and command the exercise, thereby releasing the teacher for the purpose of moving about to make corrections.

For more extensive calisthenic drills see Graded Lessons of Grades VII and VIII.

The following games and contests require no equipment. They are described in Part IV. "Games and Contests".

- | | |
|----------------------|----------------------|
| 1. Duck on the Rock | 11. Partner Tag |
| 2. Black and White | 12. Bears and Cattle |
| 3. Three Deep | 13. Potato Race |
| 4. Slap Jack | 14. Cross Tag |
| 5. Hopping Race | 15. Find the Ring |
| 6. Jack Rabbit Relay | 16. Shuttle Relay |
| 7. Skin the Snake | 17. Broncho Tag |
| 8. Hang Tag | 18. Japanese Tag |
| 9. Last Couple Out | 19. Leap Frog |
| 10. Number Relay | 20. Stiff-legged Tag |

PART II. GRADED LESSONS

When it is necessary for two or more grades to take these exercises together, use those of the lower grade.

Commands printed altogether in italics are for the purpose of arriving at starting and ending positions, and should not be repeated as a part of the exercise. For example—

Arms sideward—RAISE! Palms upward—TURN! Palms downward—TURN! Arms—SINK!

Here the real exercise, and the part to be repeated, is Palms upward—*TURN!* and Palms downward—*TURN!*

Any exercise, except those given in each lesson under 1, and those of balance and respiration, may be given as a rhythmic exercise by *COUNT*.

In ungraded and one or two room rural schools, the pupils in the room should be divided into two sections, according to size and physical power. The younger group may often be handled in the various branches of physical education by a pupil selected from the older group, thus permitting the teacher to give most of her attention to the older group. Under these circumstances, only the most elementary of the Graded Lessons should be attempted for some time. Those lessons above the sixth grade should not be used at all before September, 1926.

GRADE III

Lesson 1

1. *POSITION! At—EASE! POSITION! Dress—FORWARD! POSITION! Eyes—RIGHT FRONT! (Repeat)*
2. *Hands on hips—PLACE! Head backward—BEND! Head—RAISE! (Repeat) POSITION!*
3. *Arms upward—BEND! Elbows forward—BEND! Backward—FLING! (Repeat) Arms downward—STRETCH!*
4. *Hands on hips—PLACE! Heels—RAISE! Heels—SINK! POSITION!*
5. *Hands on hips—PLACE! Body forward—BEND! Body—RAISE! (Repeat) POSITION!*
6. *Arms forward—RAISE! (Inhale) Arms downward—SINK! (Exhale) (Repeat)*

Lesson 2

1. *POSITION!* One step forward—*MARCH! LEFT! RIGHT!*
One step backward—*MARCH! LEFT! RIGHT!*
2. *Hands on hips—PLACE!* Head to right (or left)—*BEND!*
Head—*RAISE!* (Reverse) *POSITION!*
3. *Arms upward—BEND!* Arms upward—*STRETCH! BEND!*
(Repeat) *POSITION!*
4. *Feet sideward—PLACE!* Feet together—*JUMP!* Feet side-
ward—*JUMP!* (Jumping from “heels together position” to
“feet sideward place”) *POSITION!*
5. *Hands on hips—PLACE!* Body forward—*BEND!* Body—
RAISE! Body right (or left)—*BEND!* Body—*RAISE!*
POSITION!
6. Arms forward and upward—*RAISE!* (Inhale) Arms for-
ward and downward—*SINK!* (Exhale)

Lesson 3

1. *POSITION!* Right (or left)—*FACE!* Right (or left) about—
FACE! Left (or right) foot backward—*PLACE! RE-
PLACE!*
2. *Hands on hips—PLACE!* Body forward—*BEND!* Head back-
ward—*BEND!* Head—*RAISE!* Body—*RAISE!* *POSITION!*
Arms upward—BEND! Arms forward, sideward, and up-
ward—*STRETCH!* (Six counts) *POSITION!*
4. In place—*RUN!* Raising heels behind—*RUN!* Class—
HALT!
5. (a) Wood chopping—*CHOP!*
(b) *Hands on hips—PLACE!* Body backward—*BEND!*
Body—*RAISE!* (Repeat)
POSITION!
6. Arms sideward and upward—*RAISE!* (Inhale) Arms side-
ward and downward—*SINK!* (Exhale)

Lesson 4

1. *POSITION!* Right (or left) about—*FACE!* Hands on
hips—*PLACE!* Left (or right) foot forward—*PLACE!*
Feet—*CHANGE! ONE! TWO!* (At “*ONE!*” replace
heels together, and at “*TWO!*” place the other foot for-
ward) *POSITION!*
2. *Arms upward—BEND!* Head backward— *BEND!* Head
—*RAISE!* *POSITION!*

3. *Arms sideward—RAISE! Palms upward—TURN! Palms downward—TURN! Arms—SINK!*
4. *Hands on hips—PLACE! Heels—RAISE! Jumping on toes—JUMP! POSITION!*
5. (a) *Wood chopping—CHOP! (Repeat)*
 (b) *Hands on hips—PLACE! Body backward—BEND! Body—RAISE! (Repeat)*
Body left (or right)—TWIST! Forward—TWIST! (Repeat)
6. *Hands on hips—PLACE! Heels—RAISE! Knees—BEND! Knees—STRETCH! Heels—SINK! POSITION! (Illustration 17)*
7. *West Point breathing—INHALE! EXHALE!*
Inhale deeply and turn the hands outward, thumbs first, keeping the arms close to the sides. Return to position while exhaling.

Lesson 5

1. *POSITION! Right (or left)—FACE! Right (or left) about —FACE! Hands on hips—PLACE! Alternate toes—RAISE! POSITION! (Repeat)*
2. *Arms upward—BEND! Head backward—BEND! Head —RAISE! POSITION!*
3. *Arms sideward—RAISE! Palms upward—TURN! Palms downward—TURN! Arms—SINK!*
4. *Arms sideward—RAISE! Feet—CLOSE! Heels—RAISE! Heels—SINK! POSITION!*
5. *Hands on neck—PLACE! Body forward—BEND! Body —RAISE! (Repeat) Body backward—BEND! Body—RAISE! (Repeat) Body left (or right)—BEND! Body —RAISE! (Repeat)*
6. *Left (or right) foot forward—PLACE! Ready to jump—JUMP! Jump upward, changing the feet while in the air so as to land with the right (or left) foot forward. The jump should be preceded by a slight bending of the knees, and the pupil should land on toes with the knees slightly bent. (Repeat rapidly.) POSITION!*
7. *Arms sideward—RAISE! Arms—CIRCLE! Inhale as arms go up and back, and exhale as they come forward and down—POSITION!*
8. *Folk dance or Game.*



Illustration 17. Hands on hips—*PLACE!* Heels—*RAISE!*
Knees—*BEND!*

Lesson 6

1. *POSITION!* Left (or right) foot forward—*PLACE!* *RE-PLACE!* Left (or right) foot backward—*PLACE!* *RE-PLACE!* Hands on hips—*PLACE!* Heels—*RAISE!* Heels—*SINK!* *POSITION!*
2. *Arms forward—BEND!* Head backward—*BEND!* Head—*RAISE!* *POSITION!*
3. *Arms half forward—BEND!* Arms upward—*RAISE!* Arms half forward—*SINK!* *POSITION!*
4. *Hands on hips—PLACE!* (Left or right) leg forward—*RAISE!* Leg—*SINK!* *POSITION!*
5. *Arms upward—BEND!* Body forward—*BEND!* Body—*RAISE!* Body backward—*BEND!* Body—*RAISE!* (Repeat) Body left (or right)—*TWIST!* Body forward—*TWIST!* (Repeat) *POSITION!*
6. Mark time—*MARCH!* On toes—*MARCH!* Class—*HALT!* *POSITION!*
7. Arms sideward and upward—*RAISE!* (Inhale) Arms sideward and downward—*SINK!* (Exhale)
8. Rhythmic steps or Game

Lesson 7

1. *POSITION!* Two steps forward—*MARCH!* Two steps backward—*MARCH!* Left (or right) foot outward—*PLACE!* Feet—*CHANGE!*
2. *Arms forward—BEND!* Head backward—*BEND!* Head—*RAISE!* *POSITION!*
3. *Arms forward and upward—FLING!* Arms—*CIRCLE!* (Repeat) Arms sideward and downward—*SINK!*
4. *Arms upward—BEND!* Heels—*RAISE!* Knees—*BEND!* Knees—*STRETCH!* Heels—*SINK!* *POSITION!*
5. (a) Wood chopping—*CHOP!* (Repeat)
(b) *Hands on neck—PLACE!* Body left—*BEND!* Body—*RAISE!* (Repeat) (*Illustration 18*)
6. Feet sideward—*JUMP!* Feet together—*JUMP!* (Repeat rapidly) *POSITION!*
7. Arms sideward and upward—*RAISE!* (Inhale)
Arms sideward and downward—*SINK!* (Exhale)
8. Folk dance or Game



Illustration 18. Hands on neck—*PLACE!* Body left—*BEND!*

Lesson 8

1. *POSITION!* Left (or right)—*FACE!* Left (or right) about —*FACE!* Eyes—*RIGHT!* *FRONT!* Dress—*FORWARD!* Hands on hips—*PLACE!* Alternate toes—*RAISE!* *POSITION!*
2. Arms upward—*BEND!* Elbows forward—*BEND!* Elbows backward—*FLING!* *POSITION!*
3. Arms upward—*BEND!* Arms forward, sideward, and backward—*STRETCH!* (Six counts) *POSITION!*
4. Hands on hips—*PLACE!* Left (or right) leg sideward—*RAISE!* Leg—*SINK!* *POSITION!*
5. Arms upward—*BEND!* Body forward—*BEND!* Body—*RAISE!* (Repeat) Body backward—*BEND!* Body—*RAISE!* (Repeat)
Scythe swinging—*SWING!*
6. In place—*RUN!*
7. Arms forward—*BEND!* Arms half upward—*RAISE!* (Inhale) Arms forward—*SINK!* (Exhale) *POSITION!*
8. Rhythmic steps or Game

GRADE IV

Lesson 1

1. *POSITION!* Left (or right)—*FACE!* Left (or right) about —*FACE!* Feet—*CLOSE!* *OPEN!* Heels—*RAISE!* Heels —*SINK!*
2. Hands on neck—*PLACE!* Head backward—*BEND!* (Keep elbows well back and chin down) Head—*RAISE!* *POSITION!*
3. Arms sideward—*RAISE!* Arms upward—*RAISE!* Arms sideward—*SINK!* (Repeat “upward raise” and “sideward sink” several times rapidly) *POSITION!*
4. Arms upward—*BEND!* Heels—*RAISE!* Knees—*BEND!* Knees—*STRETCH!* Heels—*SINK!* *POSITION!*
5. Arms upward—*BEND!* Arms sideward, forward, and downward—*STRETCH!* *ONE!* *TWO!* *THREE!* *FOUR!* *FIVE!* *SIX!* Arms upward—*BEND!* Body forward—*BEND!* Body—*RAISE!* (Repeat) Body left (or right)—*BEND!* Body—*RAISE!* (Repeat) *POSITION!*
6. Running in place—*RUN!* Class—*HALT!*

7. Arms sideward and upward—*RAISE!* (Inhale) Arms sideward and downward—*SINK!* (Exhale) (Repeat)
8. Folk dance or Game

Lesson 2

1. *POSITION!* Right (or left)—*FACE!* Feet—*CLOSE!* *OPEN!* Alternate toes—*RAISE!* Class—*HALT!*
2. *Hands on hips—PLACE!* Head backward—*BEND!* Head—*RAISE!* Head left—*TWIST!* Head forward—*TWIST!* *POSITION!*
3. *Arms upward—BEND!* Arms forward, backward, and upward—*STRETCH!* *POSITION!*
4. *Hands on hips—PLACE!* *Heels—RAISE!* Knees—*BEND!* Knees—*STRETCH!* *Heels—SINK!* *POSITION!*
5. *Arms sideward—RAISE!* Palms upward—*TURN!* Palms downward—*TURN!* Arms—*SINK!* *Hands on hips—PLACE!* Body forward—*BEND!* Body—*RAISE!* (Repeat) Body backward—*BEND!* Body—*RAISE!* (Repeat) Body left (or right)—*BEND!* Body—*RAISE!*
6. Feet sideward—*JUMP!* Feet together—*JUMP!* *POSITION!*
7. *Arms sideward—RAISE!* Palms upward—*TURN!* (Inhale) Palms downward—*TURN!* (Exhale) *POSITION!*
8. Folk dance or Game

Lesson 3

1. *POSITION!* (Facings) Alternate toes—*RAISE!* Class—*HALT!* Left (or right) foot backward—*PLACE!* Feet—*CHANGE!* Foot—*REPLACE!*
2. *Hands on neck—PLACE!* Elbows forward—*BEND!* Elbows backward—*FLING!* *POSITION!*
3. Hands on hips—*PLACE!* *POSITION!* Hands on neck—*PLACE!* *POSITION!* Hands on hips—*PLACE!* Hands on neck—*PLACE!* etc.
4. *Hands on hips—PLACE!* Left (or right) leg forward—*RAISE!* Leg—*SINK!* *POSITION!*
5. *Arms sideward—RAISE!* Arms—*CIRCLE!* (Repeat rapidly) *Arms upward—BEND!* Body forward—*BEND!* Body—*RAISE!* (Repeat) Body backward—*BEND!* Body—*RAISE!* (Repeat) Body left (or right)—*TWIST!* Forward—*TWIST!* (Repeat) *POSITION!*
6. *Hands on hips—PLACE!* Left (or right) foot forward—*PLACE!* Jump to right (or left) foot forward—*JUMP!* (Repeat) *POSITION!*

7. Arms forward and upward—*RAISE!* (Inhale) Arms sideward and downward—*SINK!* (Exhale) (Repeat)
8. Folk dance or Game

Lesson 4

1. *POSITION!* (Facings) Left (or right) foot forward—*PLACE! RE-PLACE!* Feet sideward—*PLACE!* Heels—*RAISE!* Heels—*SINK!* Feet together—*PLACE!*
2. *Hands on hips—PLACE!* Head backward—*BEND!* Head—*RAISE! POSITION!*
3. *Arms upward—BEND!* Arms forward, sideward, and upward—*STRETCH!* (Six counts) *POSITION!*
4. *Hands on hips—PLACE!* Left (or right) knee upward—*BEND!* Downward—*STRETCH! POSITION! (Illustration 19)*
5. *Arms half forward—BEND!* Arms half upward—*RAISE!* Arms half forward—*SINK! POSITION!* Arms forward—*BEND!* Body forward—*BEND!* Body—*RAISE!* (Repeat) Body left (or right)—*BEND!* Body—*RAISE!* (Repeat) Body backward—*BEND!* Body—*RAISE!* (Repeat) *POSITION!*
6. *Hands on hips—PLACE!* Left (or right) foot forward—*PLACE!* Jump to right (or left) foot forward—*JUMP!* (Repeat rapidly) *POSITION!*
7. *Arms half forward—BEND!* Arms half upward—*RAISE!* (Inhale) Arms half forward—*SINK!* (Exhale) *POSITION!*
8. Folk dance or Game

Lesson 5

1. *POSITION!* (Facings, Dressing, and Foot placings)
2. *Hands on neck—PLACE!* Elbows forward—*BEND!* Elbows backward—*FLING! POSITION!*
3. Arms sideward and upward—*FLING!* Sideward and downward—*SINK!*
4. *Hands on hips—PLACE!* Left (or right) leg backward—*RAISE!* (Knee straight and toe pointing, chest high) Leg—*SINK! POSITION!*
5. Left arm forward and upward, and right arms sideward—*RAISE!* Arms—*SINK!* (Then reverse) *Hands on neck—PLACE!* Body forward—*BEND!* Body—*RAISE!* (Repeat)
6. Feet sideward—*JUMP!* Feet together—*JUMP!* (Repeat) Heels—*RAISE!* Heels—*SINK! POSITION!*



Illustration 19. Hands on hips—*PLACE!* Left knee upward—*BEND!*

7. *Arms sideward—RAISE! Arms—CIRCLE! (Inhale as arms go up and back, and exhale as they sink)*
8. Folk dance or Game

Lesson 6

1. *POSITION! (Left or right—FACE! Two steps left (or right)—MARCH! Right (or left)—FACE! Dressing and Foot placings)*
2. *Arms sideward—RAISE! Head backward—BEND! Head—RAISE! Arms—SINK!*
3. *Arms forward and upward—FLING! Sideward and downward—SINK!
Arms upward—BEND! Heels—RAISE! Knees—BEND! Knees—STRETCH! Heels—SINK! POSITION!*
5. *Arms upward—BEND! Left arm sideward, right arm forward—STRETCH! BEND! etc. POSITION! Arms forward—BEND! Body forward—BEND! Body—RAISE! Body backward—BEND! Body—RAISE! Body left (or right)—TWIST! Forward—TWIST! POSITION!*
6. *Hands on hips—PLACE! Left (or right) foot forward—JUMP! JUMP! JUMP! (Repeat rapidly) Heels—RAISE! Heels—SINK! POSITION!*
7. *Arms forward and upward—RAISE! (Inhale) Arms sideward and downward—SINK! (Exhale) (Repeat)*
8. Folk dance or Game

Lesson 7

1. *POSITION! Two steps forward—MARCH! Two steps backward—MARCH! (Dressings, Facings, Foot placings)*
2. *Hands on hips—PLACE! Body forward—BEND! Head backward—BEND! Head—RAISE! POSITION!*
3. *Arms sideward—RAISE! Arms upward—FLING! Sideward—SINK! (Repeat several times, halting at sideward position) POSITION!*
4. *Hands on hips—PLACE! Left (or right) knee upward—BEND! Leg downward—STRETCH! POSITION!*
5. *Arms upward—BEND! Right arm forward and left arm upward—STRETCH! (Repeat several times; also reverse) POSITION! Hands on hips—PLACE! Body forward—BEND! Body—RAISE! (Repeat)
Body backward—BEND! Body—RAISE! (Repeat)
Body left (or right)—BEND! Body—RAISE! (Repeat) POSITION!*

6. Left (or right) foot forward—*RAISE!* Hopping on right (or left) foot—*HOP! ONE! TWO! THREE!* Class—*HALT!* (Feet change, etc.) (Repeat)
7. *Arms forward—BEND!* Arms sideward—*CIRCLE!* (Carry hands in a semicircle through “half upward bend” to “sideward raise”) (Inhale) Arms forward—*CIRCLE!* (Hands retrace semicircle) (Exhale) (Repeat) *POSITION!*
8. Folk dance or Game

Lesson 8

1. *POSITION!* (Facings) Eyes—*RIGHT!* (or left) *FRONT!* *DRESS—FORWARD!* Right (or left) foot outward and backward—*PLACE! RE-PLACE!*
2. *Arms half upward—BEND!* Head backward—*BEND!* Head—*RAISE! POSITION!*
3. *Arms sideward—RAISE!* Arms—*CIRCLE!* Arms—*SINK!*
4. *Arms forward—BEND!* Heels—*RAISE!* Knees—*BEND!* Knees—*STRETCH!* Heels—*SINK! POSITION!*
5. Left arm sideward and right arm forward—*RAISE! SINK!* (Then reverse) *Arms upward—BEND!* Body forward and downward—*BEND! RAISE!* (Repeat) Body backward—*BEND! RAISE!* (Repeat) Body left (or right)—*BEND! RAISE!* (Repeat) *POSITION!*
6. Running in place—*RUN!* Hands on hips—*PLACE!* Feet sideward—*PLACE!* Heels—*RAISE!* Heels—*SINK! POSITION!*
7. Arms forward and upward—*RAISE!* (Inhale) Forward and downward—*SINK!* (Exhale)
8. Folk dance or Game

GRADE V

Lesson 1

1. *POSITION!* (Facings, Dressing, and Foot placings)
2. *Hands on hips—PLACE!* Head left (or right)—*TWIST!* Head backward—*BEND!* (Bend head backward toward left (or right) shoulder) Head—*RAISE!* Forward—*TWIST! POSITION!*
3. Arms sideward and upward—*FLING!* Sideward and downward—*SINK!*
4. *Left (or right) foot forward—PLACE!* Hands on neck—*PLACE!* Heels—*RAISE!* Knees—*STRETCH!* Heels *SINK! POSITION!*

5. *Arms upward—BEND!* Arms sideward, forward, and upward—*STRETCH!* Feet sideward—*PLACE!* Body forward—*BEND!* Body—*RAISE!* (Repeat) Body backward—*BEND!* Body—*RAISE!* (Repeat) Body left (or right)—*TWIST!* Body forward—*TWIST!* *POSITION!*
6. Running in place (or about the room)—*RUN!*
Mark time—*MARCH!* On toes—*MARCH!* Class—*HALT!*
7. Arms forward—*RAISE!* Sideward—*FLING!* (Inhale)
Downward—*SINK!* (Exhale)
8. Rhythmic steps or Game

Lesson 2

1. *POSITION!* Left face, and one step left—*MARCH!* One step to the right, and right—*FACE!* Arms forward and upward, and heels—*RAISE!* Arms sideward and downward, and heels—*SINK!*
2. *Arms forward—BEND!* Head left (or right)—*BEND!*
Head—*RAISE!*
Head backward—*BEND!* Head—*RAISE!* *POSITION!*
3. *Arms upward—BEND!* Arms forward and backward—*STRETCH!* *BEND!* *STRETCH!* *BEND!* (Four counts)
Arms downward—STRETCH!
4. *Hands on neck—PLACE!* Heels—*RAISE!* Knees—*BEND!*
Knees—*STRETCH!* Heels—*SINK!* *POSITION!*
5. *Arms upward—BEND!* Arms downward, forward, sideward and upward—*STRETCH!* (Eight counts) *POSITION!* Arms sideward—*RAISE!* Body forward—*BEND!* Body—*RAISE!* (Repeat) *POSITION!*
6. *Hands on hips—PLACE!* Left (or right) leg sideward—*RAISE!* Hopping exercise—*HOP!* (Two hops on one foot, then two on the other) *ONE! TWO! THREE! FOUR!* Heels—*RAISE!* Heels—*SINK!* *POSITION!*
7. *Arms forward—BEND!* Arms half upward—*RAISE!* (Inhale) *BEND!* (Exhale) *POSITION!*
8. Folk dance or Game

Lesson 3

1. *POSITION!* (Facings, Dressings) Alternate heels and toes—*RAISE!*
2. Arms sideward—*RAISE!* Body backward—*BEND!* Body—*RAISE!* Arms—*SINK!* (Four counts)
3. *Arms forward—BEND!* Arms sideward—*FLING!* *BEND!* *FLING!* *POSITION!*

4. *Hands on neck—PLACE!* Left (or right) leg backward—*RAISE!* (Knee straight and toe pointing to the rear) Downward—*SINK! POSITION!*
5. *Arms upward—BEND!* Left arm upward and right arm downward—*STRETCH! BEND!* (Reverse) *POSITION!* *Arms sideward—RAISE!* Body forward—*BEND!* Body—*RAISE!* (Repeat) Body backward—*BEND!* Body—*RAISE!* (Repeat)
Left (or right) foot forward—PLACE! Body left (or right)—*BEND!* Body—*RAISE! POSITION!*
6. *Arms sideward—RAISE!* Feet sideward—*JUMP!* Feet together—*JUMP! POSITION!* Mark time, on toes—*MARCH! Class—HALT!*
7. Arms forward and upward—*RAISE!* (Inhale) Arms sideward and downward—*SINK!* (Exhale) (Repeat)
8. Folk dance or Game

Lesson 4

1. *POSITION!* Half left (or right)—*FACE!* (Facings)
Alternate toes—*RAISE!*
2. *Hands on hips—PLACE!* Head left (or right)—*TWIST!* Head forward—*TWIST!* Head backward—*BEND!* Head—*RAISE! POSITION!*
3. Arms forward and upward—*FLING!* Arms sideward and downward—*SINK!*
4. *Hands on hips—PLACE!* Left (or right) knee upward—*BEND!* Leg forward—*STRETCH! BEND! POSITION!*
5. *Arms half forward—BEND!* Arms half upward—*RAISE!* Half forward—*BEND! RAISE!* etc. *POSITION!* *Hands on neck—PLACE!* Body forward—*BEND!* Body—*RAISE!* (Repeat) Body backward—*BEND!* Body—*RAISE!* (Repeat) Body left (or right)—*TWIST!* Forward—*TWIST!* (Repeat) *POSITION!*
6. Running in place—*RUN!*
Forward—*MARCH!* On toes—*MARCH! Class—HALT!*
7. *Arms sideward—RAISE!* Arms upward—*RAISE!* (Inhale)
Arm sideward—SINK! (Exhale) *POSITION!*
8. Folk dance or Game

Lesson 5

1. *POSITION!* (Facings, Step marching, and Dressings)
Heels—*RAISE!* Heels—*SINK!*

2. *Hands on neck—PLACE! Body forward—BEND! Head backward—BEND! Head—RAISE! (Repeat) POSITION!*
3. *Arms upward—BEND! Arms downward, forward, and upward—STRETCH! BEND! (Six counts) POSITION!*
4. *Hands on neck and feet sideward—PLACE! Heels—RAISE!
Knees—BEND! Knees—STRETCH! Heels—SINK! POSITION!
Knees—BEND! Knees—STRETCH! Heels—SINK! POSITION!*
5. *Arms upward—BEND! Arms downward, forward, sideward, upward, and backward—STRETCH! BEND! (Ten counts) POSITION!
Arms sideward—RAISE! Body forward—BEND! Body—RAISE! (Repeat) Body sideward—BEND! Body—RAISE! (Repeat)
Arms upward—RAISE! Body sideward—BEND! Body—RAISE! (Repeat body movement) Arms sideward and downward—SINK!*
6. *Running in place—RUN!
Mark time—MARCH! On toes—MARCH! Class—HALT!*
7. *Arms sideward and upward—RAISE! Arms—CIRCLE! (As arms go back and out, inhale; as they come forward and in, exhale. Hands describe a one-foot circle.) POSITION!*
8. *Folk dance and Game*

Lesson 6

1. *POSITION! (Facings, Dressings and Foot placings)*
2. *Hands on hips—PLACE! Body forward—BEND! Body—RAISE! POSITION!*
3. *Arms upward—BEND! Arms upward—STRETCH! Sideward—SINK! Upward—BEND! (Repeat) POSITION!*
4. *Arms upward—BEND! Left (or right) knee upward—BEND! Knee outward—ROTATE! Forward—ROTATE! POSITION!*
5. *Arms sideward—RAISE! Arms—CIRCLE! Class—HALT POSITION!
Arms forward and upward—FLING! Body forward—BEND! Body—RAISE! (Repeat) Body backward—BEND! RAISE! (Repeat)
Arms sideward—SINK! Body left (or right)—BEND! RAISE! (Repeat) POSITION!*

6. *Hands on hips—PLACE! Left leg forward—RAISE!* Ready to hop—*HOP!* (Hop four counts on right foot, then four on left) *Heels—RAISE! Knees—BEND! Knees—STRETCH! Heels—SINK! POSITION!*
7. *Arms forward—BEND! Arms sideward—CIRCLE! (Inhale) Forward—BEND! (Exhale) (Repeat)*
8. Rhythmic steps or Game

Lesson 7

1. *POSITION!* One step forward, right face, two steps right, and left—*FACE!* (Ten counts) (Dressings) *Hands on neck—PLACE! Heels—RAISE! Knees—BEND! Knees STRETCH! Heels—SINK! POSITION!*
2. *Arms forward—BEND! Head left (or right)—TWIST! Head backward—BEND! Head—RAISE! Head forward—TWIST! POSITION!*
3. Left arm forward and right arm backward—*FLING! Arms—CHANGE!* (Two counts)
4. *Hands on hips—PLACE! Left (or right) knee upward—BEND! Leg backward—STRETCH! BEND! POSITION!*
5. *Arms half forward—BEND! Arms half upward—RAISE! Half forward—SINK! Arms forward—BEND! Body forward—BEND! Head left, forward, right, forward—TWIST! (Four counts) Body—RAISE! Body backward—BEND! Arms sideward—FLING! BEND! FLING! Body—RAISE! (Repeat) Body right (or left)—TWIST! Body forward—TWIST! POSITION!*
6. Feet sideward—*JUMP! Together—JUMP! (Repeat)* Body forward—*TWIST! POSITION!* Left knee upward—*BEND! Leg downward—STRETCH! POSITION!*
7. Arms sideward and upward and heels—*RAISE!* (Inhale) Arms sideward and downward and heels—*SINK!* (Exhale) (Repeat)
8. Folk dance or Game

Lesson 8

1. *POSITION!* (Facings, Dressings) Alternate heels and toes—*RAISE! Class—HALT!*
2. *Arms sideward—RAISE! Body forward—BEND! Arms—CIRCLE! Body—RAISE! Arms—SINK!*

3. Arms forward and upward—*FLING!* Arms sideward and downward—*SINK!*
4. *Hands on hips—PLACE!* Left (or right) knee upward—*BEND!*
Leg forward—*STRETCH!* *BEND!* *STRETCH!* *BEND!*
etc.
POSITION!
5. Left arm forward and upward, and right arm sideward—*FLING!* *SINK* (Reverse) *Hands on hips—PLACE!* Body forward—*BEND!* Body—*RAISE!* (Repeat) Body backward—*BEND!* Body—*RAISE!* (Repeat) Body left (or right)—*BEND!* Body—*RAISE!* (Repeat) *POSITION!*
6. *Left foot forward—PLACE!* Jump to right foot forward—*JUMP!* (Repeat rapidly) *Class—HALT!*
Heels—*RAISE!* Knees—*BEND!* Knees—*STRETCH!*
Heels—*SINK!* *POSITION!*
7. Arms sideward and upward—*RAISE!* (Inhale)
Arms sideward and downward—*SINK!* (Exhale) (Repeat)
8. Folk dance or Game

Grade V—Formal Work on Apparatus

When there is a properly equipped gymnasium and a trained special instructor, the following should be the standard of attainment. The gymnasium lesson should include two minutes for marching, five minutes for calisthenics, dumb bell or wand drill, thirteen minutes on apparatus, and ten minutes for a game, folk dance or athletic stunts. If the amount of time on the floor is more than thirty minutes, approximately these proportions should be maintained.

First Semester

Adjustable Ladder

Side hang

Cross hang

Grasps

Over grasp hang or ordinary grasp—facing at right angles to the direction of the bar, with backs of hands toward body
Under grasp or reverse grasp hang—facing at right angles to the direction of the bar, with the backs of the hands away, from the body

Double grasp hang—facing in the direction of the bar, one hand on either side of the bar

Combined grasp—facing at right angles to the direction of the bar, back of one hand toward body, back of other hand away from body

Hook grasp—grasping bar with thumbs on same side of bar as fingers

Travel, sideward travel on side of ladder

Inclined climbing while hanging

Climbing Ropes (Single rope)

Hang

Hang and swing

Hang and swing, one knee raised

Hang and pull up

Mats

Walk in stride position, knees straight

Forward and backward roll (boys only)

Stall Bars

Reach grasp stand, flexion and extension of arms

Reach grasp stand, climb bars

Side grasp stand, elevation of opposite arm and leg

Reach grasp stand, left foot on third bar, bend left knee

Jumping (Note form particularly in all jumping)

Jump forward (note form)

Jump forward with $\frac{1}{4}$ turn

Jump forward with $\frac{1}{2}$ turn

Giant Stride

One hand grasp, run around circle (right, then left)

Double hand grasp, face to center, run around circle, with side step

Double hand grasp, side to center, run around circle

Second Semester

Adjustable Ladder

Travel forward on one side of ladder

Travel forward and backward

Swing (simple)
 Hang, and single knee flexions

Climbing Ropes

Hang and climb
 Hang and climb, without use of feet (boys only)

Mats

Straight arm and leg walk, "Bear Walk," pace or trot, forward, backward, and sideward
 Walk in squat position—forward, backward and sideward
 Jump in squat position
 Swimming stroke, hands, only, lying with face down.

Stall Bars

Reach grasp stand, on second bar, body forward bend, knees straight
 Stride arch stand (back to apparatus, forefingers resting against bar 12 inches or more from bottom bars)
 Toe support stand, knee bending (face to bars)
 Reach grasp stand, climb bars, hang support
 Arch stand, alternate knee raising
 Reach grasp stand, on fourth bar, knees bend
 Reach grasp stand, jump to bar and dismount, starting with lowest bar

Jumping

Jump forward with $\frac{3}{4}$ turn
 Jump forward with whole turn
 Standing jump over cord (sheep jump)
 Hurdle over cord

Giant Stride

Same exercise as in first semester, taking giant stride
 Same exercise as in first semester, with jump

GRADE VI

Lesson 1

1. *POSITION!* (Facings, Step marchings, and Dressings) Arms forward and upward, and heels—*RAISE!* Arms forward and downward, and heels—*SINK!*
2. *Arms forward—BEND!* Body forward—*BEND!* Head left (or right)—*TWIST!* Head backward—*BEND!* Head—*RAISE!* Forward—*TWIST!* Body—*RAISE! POSITION!*

3. Left arm forward and upward, and right arm sideward—*FLING!* Arms—*CHANGE!* (Two counts) *POSITION!*
4. *Hands on neck—PLACE!* Leg backward—*RAISE!* Leg—*SINK!* *POSITION!*
5. Left arm upward and right arm backward—*FLING!* *SINK!* (Reverse) *Arms sideward—RAISE!* Body forward—*BEND!* Body—*RAISE!* (Repeat) Body backward—*BEND!* Body—*RAISE!* (Repeat) *Arms upward raise, and feet sideward—PLACE!* Body left (or right)—*BEND!* Body—*RAISE!* (Repeat) *POSITION!*
6. Running in place—*RUN!* Class—*HALT!* On toes, mark time—*MARCH!* Class—*HALT!*
7. Arms sideward and upward—*RAISE!* (Inhale) Sideward and downward—*SINK!* (Exhale)
8. Folk dance or Game

Lesson 2

1. *POSITION!* (Facings, Step marchings, etc.)
Alternate toes and heels—*RAISE!* Class—*HALT!*
2. *Hands on neck—PLACE!* Upper body backward—*BEND!* Body—*RAISE!* *POSITION!*
3. *Arms forward—BEND!* Arms sideward—*FLING!* *BEND!* *POSITION!*
4. *Heels—RAISE!* Arms sideward and upward raise, and knees—*BEND!* Arms sideward and downward sink, and knees—*STRETCH!* Heels—*SINK!*
5. *Arms upward—BEND!* Arms sideward, forward, and upward—*STRETCH!* (Repeat) *POSITION!* *Left hand on neck, right hand on hip—PLACE!* Body forward—*BEND!* Body—*RAISE!* (Repeat) Hands—*CHANGE!* (Two counts) Body—*BEND!* Body—*RAISE!* (Repeat) Body backward—*BEND!* Body—*RAISE!* (Repeat) Body left (or right)—*BEND!* (Bend toward hand on hip) *Hands—CHANGE!* (Repeat body bending) *POSITION!*
6. *Hands on hips—PLACE!* Feet sideward—*JUMP!* Together—*JUMP!* *Left foot forward—PLACE!* Heels—*RAISE!* Heels—*SINK!* *POSITION!*
7. *Arms forward—BEND!* Arms sideward—*CIRCLE!* (Inhale) Inward—*CIRCLE!* (Exhale)
8. Folk dance or Game

Lesson 3

1. *POSITION!* (Facings, Marchings, Dressings, etc. Foot placings with heel raising)

2. *Arms sideward—RAISE! Head backward—BEND! Head RAISE! POSITION!*
3. *Arms forward, sideward, and forward-upward—FLING! SINK! (Six counts)*
4. *Hands on hips—PLACE! Left (or right) foot outward—PLACE! Heels—RAISE! Knees—BEND! Knees—STRETCH! Heels—SINK! POSITION!*
5. *Arms sideward—RAISE! Arms—CIRCLE! Arms—SINK! Hands on neck—PLACE! Body forward—BEND! Body—RAISE! (Repeat) Body backward—BEND! Body—RAISE! (Repeat) POSITION! Arms sideward—RAISE! Body left (or right)—BEND! Body—RAISE! (Repeat) POSITION!*
6. *Hands on hips—PLACE! Left foot forward—RAISE! Ready to hop—HOP! (Hop four counts on left, then four counts on right) Class—HALT! Heels—RAISE! Knees—BEND! Knees—STRETCH! Heels—SINK! POSITION!*
7. *Arms sideward—RAISE! CIRCLE! (Inhale and exhale)*
8. *Folk dance or Game*

Lesson 4

1. *POSITION! (Facings, Step marchings, and Dressings)*
2. *Hands on neck—PLACE! Elbows forward—BEND! Elbows backward—FLING! Head backward—BEND! Head—RAISE! POSITION!*
3. *Arms upward—BEND! Arms sideward, upward, and backward—STRETCH! BEND! (Six counts) POSITION!*
4. *Hands on hips—PLACE! Left (or right) knee upward—RAISE! Leg backward—STRETCH! BEND! Downward—STRETCH! POSITION!*
5. *Arms forward and upward—FLING! Arms—CIRCLE! Arms sideward and downward—SINK! Hands on neck—PLACE! Body forward—BEND! Body—RAISE! (Repeat) Left (or right) foot forward—PLACE! Body backward—BEND! Body—RAISE! (Repeat) POSITION! Fling left arm sideward and upward, and feet—CLOSE! Body right—BEND! Body—RAISE! Fling right arm sideward and upward, and left arm sideward and downward—SINK! Body left—BEND! RAISE! (Repeat) POSITION!*
6. *Hands on hips and feet sideward—PLACE! Feet together—JUMP! JUMP! etc. Heels—RAISE! Knees—BEND! Knees—STRETCH! Heels—SINK! POSITION!*

7. Arms forward and upward—*RAISE!* (Inhale) Arms sideward and downward—*SINK!* (Exhale)
8. Folk dance or Game

Lesson 5

1. *POSITION!* (Facings, Marchings, Dressings, and Foot placings) Left (or right) knee upward—*BEND!* Downward—*STRETCH!*
2. *Arms sideward—RAISE!* Head left (or right)—*BEND!* Head—*RAISE! POSITION!*
3. Left arm forward and upward, and right arm sideward and upward—*FLING! SINK!* (Reverse) *POSITION!*
4. *Hands on hips—PLACE! Left (or right) knee upward—BEND!* Leg forward—*STRETCH! BEND!* Backward—*STRETCH! BEND! POSITION!*
5. *Left foot forward place, and arms sideward—RAISE!* Body forward—*BEND!* Body—*RAISE!* Feet—*CHANGE!* (Repeat) Body backward—*BEND!* Body—*RAISE! POSITION!* Feet sideward place, and arms forward and upward—*FLING!* Body left (or right)—*BEND!* Body—*RAISE!* (Repeat) *POSITION!*
6. Running in place—*RUN! Class—HALT!* On toes, mark time—*MARCH! Class—HALT!*
7. Arms sideward and upward—*RAISE!* (Inhale) Arms sideward—*SINK!* (Exhale) *POSITION!*
8. Folk dance or Game

Lesson 6

1. *POSITION!* (Facings, Marchings, Dressings, and Foot placings) Feet—*CLOSE! OPEN!*
2. *Hands on hips—PLACE! Head—CIRCLE! Head backward—BEND!* Head—*RAISE! POSITION!*
3. *Arms upward—BEND!* Heels—*RAISE!* Knees—*BEND!* Head left—*TWIST!* Head backward—*BEND!* Head—*RAISE!* Forward—*TWIST!* Knees—*STRETCH!* Heels—*SINK! POSITION!*
4. *Hands on neck—PLACE! Left (or right) knee upward—BEND!* Leg forward—*STRETCH! BEND! POSITION!*
5. *Left arm sideward, and right arm forward and upward—RAISE!* Arms—*CIRCLE!* Arms—*CHANGE! CIRCLE! POSITION!* Arms forward—*BEND!* Body forward—*BEND!* Arms sideward—*FLING! BEND!* (Repeat) *POSITION!* Arms sideward and upward—*RAISE!* Body

backward—*BEND!* Body—*RAISE!* (Repeat) *Feet sideward—PLACE!* Body left (or right)—*TWIST!* Forward—*TWIST!* (Reverse) *POSITION!*

6. Running in place—*RUN!* Class—*HALT!* On toes, mark time—*MARCH,* Class—*HALT!*
7. *Arms sideward—RAISE!* Arms—*CIRCLE!* (Inhale and exhale)
8. Folk dance or Game

Lesson 7

1. *POSITION!* (Facings, Marchings, Dressings, and Foot placings) Feet—*CLOSE!* *OPEN!*
2. *Arms forward—BEND!* Body forward—*BEND!* Head left (or right)—*TWIST!* Head backward—*BEND!* Head—*RAISE!* Forward—*TWIST!* *POSITION!*
3. *Arms upward—BEND!* Heels—*RAISE!* Knees—*BEND!* Arms forward then upward—*STRETCH!* *BEND!* (Four counts) (Repeat several times) Knees—*STRETCH!* Heels—*SINK!* *POSITION!*
4. *Arms sideward—RAISE!* Left (or right) knee upward—*BEND!* Leg sideward—*STRETCH!* *BEND!* *POSITION!*
5. Left arm forward and upward, and right arm sideward—*FLING!* *CHANGE!* (Repeat) *POSITION!* Arms forward—*BEND!* Body forward—*BEND!* Body—*RAISE!* (Repeat) Body backward—*BEND!* Body—*RAISE!* (Repeat) *POSITION!* Body left—*TWIST!* Forward—*TWIST!* (Repeat) *POSITION!*
6. *Hands on hips and left foot forward—PLACE!* Ready to change—*JUMP!* Heels—*RAISE!* Knees—*BEND!* Knees—*STRETCH!* Heels—*SINK!* *POSITION!*
7. Arms forward and upward—*RAISE!* (Inhale) Sideward and downward—*SINK!* (Exhale)
8. Folk dance or Game.

Lesson 8

1. *POSITION!* (Facings, Dressings, and Marching steps) Left (or right) forward—*LUNGE!* Foot—*REPLACE!*
2. *Hands on neck—PLACE!* Body forward—*BEND!* Head backward—*BEND!* Head—*RAISE!* Body upward—*RAISE!* *POSITION!*
3. *Body forward—BEND!* Arms sideward—*FLING!* Arms—*SINK!* Body—*RAISE!*

4. *Hands on neck—PLACE! Left (or right) knee upward—BEND! Knee outward—ROTATE! Forward—ROTATE! Knees—CHANGE! (Two counts) (Repeat) POSITION!*
5. *Arms half forward—BEND! Arms half upward—RAISE! BEND! RAISE! etc. POSITION! Body forward—BEND! Arms forward and upward—FLING! Sideward and downward—SINK! (Repeat) Body—RAISE! Arms sideward—RAISE! Body backward—BEND! RAISE! (Repeat) Body left (or right)—TWIST! Forward—TWIST! (Repeat) POSITION!*
6. *Hands on hips—PLACE! Left (or right) foot sideward—RAISE! Ready to hop—HOP! (Hop twice on right (or left) foot then twice on other foot) Class—HALT! Hands on hips and feet sideward—PLACE! Heels—RAISE! Knees—BEND! Knees—STRETCH! Heels—SINK! POSITION!*
7. *Arms sideward and upward—RAISE! (Inhale) Arms sideward and downward—SINK! (Exhale)*
8. *Folk dance or Game*

Grade VI—Formal Work on Apparatus

When there is a properly equipped gymnasium and a trained special instructor, the following should be the standard of attainment. The gymnastic lesson should include two minutes for marching, five minutes for calisthenics, dumb bell or wand drill, thirteen minutes on apparatus, and ten minutes for a game, folk dance or athletic stunts. If the amount of time on the floor is more than thirty minutes, approximately these proportions should be maintained.

First Semester

Adjustable Ladder

Hang grasp (see fifth grade). Travel forward and backward on rounds; travel forward on side, with knees flexed (one or both); swing up to front leaning hang.

Climbing Ropes

Fall hang, arm bending and leg raising forward
Arch hang, leg raising backward

Mats

Seal crawl
Head stand (boys only)

Backward lying positions, leg raising
 (Stoop fall) and arm flexions
 Front leaning rest

Horizontal Bar

(Low bar)

Fall hang position (back toward floor)
 Arm bending
 Leg lifting
 Arch hang position (abdomen toward floor)
 Leg lifting
 Front rest
 Jump off for position

(High bar)

Hang and chin. Over, under and combined grasp

Stall Bars

Arch stand, back to bars, alternate leg forward raise
 Support hang, chinning
 Left toe support stand (side to bars toes resting against bar),
 body right bend
 Foot grasp, back to bars, body forward bend
 Reach grasp, jump to bars and dismount with $\frac{1}{4}$ turn
 Support hang, leg swimming
 Foot grasp (sitting position), body backward bend

Jumping

Hop, for distance
 Hop, step and jump
 Standing broad jump
 Three standing broad jumps (boys only)

Giant Stride

Same exercises as in preceding grade with obstacles in path.

Graded Lessons

Setting up exercises

Dumb Bells

Second Semester

Adjustable Ladder

Hang: one leg sideward raise
 one leg forward raise

one leg backward raise
 both legs sideward raise
 both legs forward raise

Skin the cat

Climbing Ropes

Hang on two ropes
 Hang on two ropes and one knee raising (alternate)
 Hang on two ropes, leg sideward raise (either)
 Hang and sideward swing

Horizontal Bar

Front vault
 Knee hang (hock hang)—single and double
 Skin the cat
 Jump under bar for distance (boys only)
 Chinning

Horse

Jump up and down with hands on pommels (form)
 Jump to front rest dismount
 Jump with $\frac{1}{4}$ turn to stride seat
 Jump with $\frac{1}{2}$ turn to side seat
 Jump to knee stand, right, left, both

Dumb Bell

Free-hand, for grade

Mats

Front leaning rest (or stoop fall)
 and one arm raise
 and one leg raise
 and one arm and one leg raise
 and feet outward jump
 and feet sideward jump
 Side leaning rest (or side fall)
 with arm elevation
 with leg elevation
 with arm and leg elevation

Stall Bars

Arch stand
 Left toe grasp support (back to bars), right forward lunge, repeat
 Left toe grasp support (back to bars), body backward bend

Side to apparatus, left toe support, body right bend

Reach grasp stand, jump to fourth bar, with $\frac{1}{4}$ turn swinging
outside arm and leg

Jumping

Hop over cord for height

Backward high jump

Backward high hop

Giant Stride

Review

Dumb Bells

PHYSICAL EDUCATION IN SECONDARY SCHOOLS

Instructors in physical education and teachers in high schools who are in any way brought into contact with the physical activity of pupils should keep in mind not only the content of the general introduction but the following factors which bear particularly upon the age, development and limitations of high school pupils.

The interests and characteristics of pupils in junior and senior high school vary with the age. It is necessary to take into account the mental and physical make-up of the boys and girls, particularly in considering those parts of the curriculum relating to physical activities. Both classroom teachers and physical directors often fail because of neglect to note and take advantage of these differences. We should grasp every handle offered by the surging curiosity of these adolescents; and their activities, moral, physical and social, should be enlisted in the cause of health.

In the junior high school the pupils are in the late puberta and early adolescent period, with the girls about a year further through these most critical epochs than are the boys. A glance at the weight table in Appendix 1 of the course of study in Hygiene and Physiology, shows that during the ages 12 to 15 the girl is one to four pounds heavier than is the boy of equal height and age.

These children are in the height of the period of rapid growth. Teachers should keep constantly in mind the fact that as children grow older, their physical powers and characteristics change. Certain factors should be kept particularly in mind.

Remember that pupils 9 to 13 years of age are entering a period of rapid growth in height, often at the expense of girth and the vital organs. The bones are lengthening; this increases the lever strength at the same time that the muscles are lengthening without proportionate increase in power. It requires more effort for these pupils to move about; their coordinations are shifting. Hence oftentimes, these pupils, particularly the boys, seem to be "all feet." The boy is terribly self-conscious. He needs particularly training in grace. It is the time *par excellence* to push rhythmic exercises and folk dancing. Chest capacity is small, therefore endurance is lacking. In athletic contests, only short races, 30 to 60 yards, should be run. Games like basketball, soccer, and hockey, requiring continuous running, should not be permitted until after the thirteenth year, unless modified by area lines so that no child is permitted to cover the whole field of play.

Age, sex, and occupation also have a bearing on the desirable and permissible types of physical activity. Girls at certain ages are more

able than boys, particularly in early adolescence. This does not mean, however, that they should be strained in athletic contests.

A child whose habit is sedentary and who is not of a particularly athletic temperament needs physical activities especially. When started in these activities, however, his introduction to them should be gradual, not only in the time used, but in the type of exercise offered, so that there may be no danger of strain.

There is great danger of over-strain of the heart and of the abdominal muscles. Teachers, and particularly coaches in high schools, should keep constantly in mind the probability of their ruining a possibly great athlete by athletic excesses before the child reaches the age of eighteen. There are, too, great dangers peculiar to girls in too great physical activity, not only in games and athletics, but in social activities, especially dancing, not so much because of the physical strain, but because of the excitement and late hours which usually accompany this activity. They should be carefully guarded about the time of menstruation.

The teacher should keep in mind the kind and severity of the different types of athletics that are suitable for different ages. No boy under 14 years of age, nor any girl at any age, should throw the weights nor participate in a race of over 60 yards. No boy under 15 years of age should compete in a race of over 100 yards. No boy under 16 should enter a race of over 440 yards; no boy under 17 of over 880 yards; no boy under 18 of over 1,000 yards; and no boy at any age of over one mile. No boy under 16 ought to throw a weight heavier than 8 pounds, nor, if under 18 years of age, one heavier than the 12-pound shot.

Internal organs have not kept pace with the growth of the mass of the body; therefore there is less absorption of food and oxygen, and waste removal is less efficient. All this is indicated by a higher disease rate at these ages, particularly among girls. They are likely to break under strain or become very susceptible to chronic disease which evidences itself later, particularly by a very high death rate from tuberculosis among young women in the ages 16 to 25. This diminished vital capacity may make a child appear dull. A very thorough course in personal hygiene, with, at all costs, provision for play, exercise, proper recreation and rest, in the open air whenever possible, is truly a "vital" necessity. The junior high school particularly owes to its pupils thorough preparation in how to live. This means ample time for instruction in health, the best of construction and equipment of gymnasias, and ample play and athletic fields where all the physical activities may have a chance. This is the age, too, when the great team games are beginning to be the most appealing athletic activity, the play fields must be large enough to accommo-

date soccer football, baseball and similar team games for all the student body. Provision for a "school team" is not enough and is largely misdirected energy. School lunches should be proper and ample, sweets should be cut down.

Cheerful school and home surroundings are greatly needed. A nagging, waspish teacher, a scolding mother or irritable father, may do irreparable harm. This unfolding mental and physical life, evidenced by rapid physical growth, expanding, searching intellect, quickening emotional life, desire for society and its excitements, and the forming and deepening of the moral and spiritual sides must be fostered at every cost—little else counts.

In the senior high school we are in the midst of the adolescent period.

The heart has been growing very rapidly, and it takes time for this new material to gain strength and endurance; therefore at this time, endurance tests, or any type of athletics demanding endurance, should be avoided. The brain has attained approximately its full size and weight, later additions are mainly in developing association areas rather than in gain in substance. The sensory and motor areas being fully developed, further improvement in these comes mainly through quickness and precision of movement, that is, gain of skill.

Logical powers are increasing fast, and as the pupil is passing through a great debating and argumentative stage, which is often evinced on the athletic field by questioning the decisions of officials, we should use this stage in our health education work for carrying on discussions, debates, etc., on health problems.

After fourteen or fifteen, there is an increase in the girth of the body which means an increased size in the vital organs. These organs are now ready for their final training. Play must be seconded by gymnastics. The value of athletics is at its highest point. Particular emphasis should be put on those needing training most, rather than on a few of the gladiatorial type who ordinarily make up school teams. Because of the lack of heart endurance, such things as long halves of football or basketball, long distance racing, etc., should be absolutely forbidden.

Home hygiene should include a hard bed, light covering, cool room, wide open windows and a good night's rest followed by a cold bath with vigorous massage and rubbing. Such a program will harden the body and put the skin in a condition where it quickly reacts to temperature. We should still remember our alternations of work and rest. There should be frequent periods of cessation from study, with opportunity for deep breathing and fresh air. The tendency toward too many and too intense social activities, which is

very great at this age, should be controlled as far as possible. Excitement is not only fatiguing, it is exhausting.

This is, *par excellence*, the age of loyalty. The school is the tribe. This intense feeling often leads to excess, and is the cause of many of the unfortunate, mob-like occurrences at interscholastic contests. The pupil at this time particularly appreciates honesty and square dealing in his relations with his instructors. Health discussions or readings which bring in stories of the life, vitality, heroism, and ideals of those who oftentimes have given their lives for the up-building of sanitary science, have a particular value.

Teachers should remember that health is impossible without a full development of all the vital organs, and remember, too, that the vital organs include not only the heart and brain, but the stomach and lungs as well. The vital, visceral organs, such as the stomach and heart, supply the demands of the development of the muscular system long before the mind and brain are really existent. These organs can be developed only through physical activity in proper surroundings.

In these grades, work on apparatus and in gymnasia begins to be a prominent part of the work in physical education. In teaching this phase of physical activity, several facts should be kept prominently in mind.

(1) Properly taught physical education is an educational factor, being a training of mind as well as of body, leading through coordination, to complete functioning of all the proper activities of the human mechanism.

(2) "Stunts" are of little value. The real test of the success of the teacher here is, not how many or how complicated exercises pupils can do, but how well they do them. The thing to strive for is proper "form," including both the "approach" and "finish," which is the real criterion of the education of the body.

(3) The final test, and the ever present one, is proper posture in all activities, sitting, standing or walking, in school or out.

In taking up these exercises, then, go slowly enough to approach perfection. Do not progress until the easier exercises are well done. For this reason the requirement as to the number of exercises has been set low. Very rarely will a class progress so rapidly as to need additional ones, and even then it is probable that the time may better be taken for some other form of activity.

GRADE VII

Lesson 1

1. *POSITION!* (Facings) Three steps forward march, and about—*FACE!* (Five counts) Left (or right) outward—*LUNGE! REPLACE!*
2. *Hands on neck—PLACE!* Head backward—*BEND!* Head—*RAISE! POSITION!*
3. *Arms sideward and upward—FLING!* Arms—*CIRCLE!* Arms sideward and downward—*SINK!*
4. *Hands on hips—PLACE!* Left leg forward—*RAISE!* Leg sideward—*MOVE!* Forward—*MOVE!* Legs—*CHANGE! ONE! TWO!* (Repeat) *POSITION!*
5. *Arms upward—BEND!* Arms forward, sideward, upward and backward—*STRETCH! BEND!* (Eight counts) *POSITION!* Arms forward and upward—*FLING!* Body forward—*BEND! RAISE!* Body backward—*BEND!* Body—*RAISE! POSITION!* Left foot forward place, and right arm sideward and upward—*FLING!* Body left—*BEND!* Body—*RAISE!* Arms and feet—*CHANGE!* (Two counts) Body right—*BEND! RAISE!* (Repeat) *POSITION!*
6. *Hands on hips and left foot forward—PLACE!* Right foot forward—*JUMP! JUMP!* etc. Left (or right) knee upward—*BEND!* Forward—*STRETCH! BEND!* Legs—*CHANGE!* (Repeat) *POSITION!*
7. *Heels—RAISE!* Bend knees, and arms sideward and upward—*RAISE!* (Inhale) Stretch knees, and arms sideward and downward—*SINK!* (Exhale) *POSITION!*
8. Folk dance or Game

Lesson 2

1. *POSITION!* (Marchings, Facings, and Dressings) Alternate toes—*RAISE!* Alternate heels and toes—*RAISE!*
2. *Left (or right) foot forward and hands on neck—PLACE!* Body forward—*BEND!* Body—*RAISE! POSITION!*
3. *Arms upward—BEND!* (Left or right) forward—*LUNGE!* Arms forward, sideward, and upward—*STRETCH! BEND!* (Six counts) *POSITION!*
4. *Hands on hips—PLACE!* Left (or right) knee upward—*BEND!* Right (or left) heel—*RAISE! SINK!* Leg downward—*STRETCH! POSITION!*

5. *Arms half forward—BEND! Arms half upward—RAISE! BEND! POSITION! Arms forward and upward—FLING! Body forward—BEND! Body—RAISE! (Repeat) Body left (or right)—BEND! Body—RAISE! Arms—SINK!*
6. *Hands on hips and feet sideward—PLACE! Feet together—JUMP! JUMP! etc. Heels—RAISE! Knees—BEND! Knees—STRETCH! Heels—SINK!*
7. *Arms forward—BEND! Arms sideward—CIRCLE! (Inhale) Forward—BEND! (Exhale) (Repeat)*
8. Folk dance or Game

Lesson 3

1. *POSITION! (Marching, etc., as in Lesson 2)*
2. *Hands on neck—PLACE! Left (or right) forward—LUNGE! Head backward—BEND! Head—RAISE! Feet—CHANGE! (Repeat) POSITION!*
3. *Arms forward—BEND! Heels—RAISE! Knees—BEND! Arms sideward—FLING! BEND! (Repeat) Knees—STRETCH! Heels—SINK! POSITION!*
4. *Hands on neck—PLACE! Left (or right) knee upward—BEND! Knee outward—ROTATE! Forward—ROTATE! Leg downward—STRETCH! POSITION! (Reverse)*
5. *Arms upward—BEND! Arms sideward, forward, upward, and backward—STRETCH! (Eight counts) Arm downward—STRETCH! Arms half upward—BEND! Body forward—BEND! Body—RAISE! Body backward—BEND! Body—RAISE! POSITION!*
6. *Arms sideward—RAISE! Body left—BEND! Body—RAISE! Arms—SINK! Hands on hips—PLACE! Jump to left face—JUMP! Left sideward—LUNGE! Heels—RAISE! Heels—SINK! POSITION!*
7. *Arms sideward—RAISE! Palms upward—TURN! (Inhale) Palms downward—TURN! (Exhale) Arms—SINK!*
8. Folk dance or Game

Lesson 4

1. *POSITION! Three steps forward, right about face, and three steps forward—MARCH! (Ten counts) Left (or right) backward—LUNGE! REPLACE!*
2. *Hands on neck—PLACE! Body backward—BEND! Body—RAISE! POSITION!*

3. *Left forward—LUNGE! Arms forward and upward—FLING! Arms sideward and downward—SINK! (Repeat) Legs—CHANGE! POSITION!*
4. *Left (or right) leg sideward—RAISE! Right (or left) heel—RAISE! Heel—SINK! Legs—CHANGE! (Repeat) POSITION!*
5. *Arms sideward—RAISE! Palms upward—TURN! Palms downward—TURN! Arms—SINK! Arms forward and upward—RAISE! Body forward and downward—BEND! Body—RAISE! POSITION! Hands on hips—PLACE! Body forward—BEND! Body—CIRCLE! (Reverse) Body—RAISE! POSITION! Arms forward—BEND! Twist body left (or right) and arms sideward—FLING! Bend arms forward and body forward—TWIST! (Repeat to other side) POSITION!*
6. *Hands on hips—PLACE! Heels—RAISE! Knees—BEND! Upward—JUMP! Knees—STRETCH! Heels—SINK! (Repeat) (Jump straight up, landing in place in "knees bend" position)*
7. *Arms sideward and upward—RAISE! (Inhale) Arms sideward and outward—SINK! (Exhale)*
8. Folk dance or Game

Lesson 5

1. *POSITION! (Facings, Marchings, Dressings, etc.) Foot outward—PLACE! CHANGE! ONE! TWO! POSITION!*
2. *Hands on hips—PLACE! Head to the left—TWIST! Head backward—BEND! Head—RAISE! Forward—TWIST! POSITION!*
4. *Left forward lunge, left arm forward and upward, and right arm backward—FLING! Right foot and left heel—RAISE! (Rise on left toe, thus lifting the right foot off the floor) SINK! Arms and legs—CHANGE! (Two counts) RAISE! SINK! POSITION!*
5. *Arms upward—BEND! Arms forward, sideward and backward—STRETCH! BEND! (Six counts) POSITION! Hands on neck—PLACE! Body forward—BEND! Body—RAISE! (Repeat) Body backward—BEND! Body—RAISE! Body left (or right)—BEND! Body—RAISE! (Repeat) POSITION!*
6. *Hands on hips—PLACE! Left (or right) knee upward—BEND! Ready to hop—HOP! (Hop twice on right (or*

left) foot, then twice on other) *Leg downward—STRETCH! POSITION!*

7. *Arms forward—BEND! Arms sideward—CIRCLE! (Inhale) Inward—CIRCLE! (Resume forward bend) (Exhale) POSITION!*
8. Folk dance or Game

Lesson 6

1. *POSITION! (Facings, Marchings, and Dressings) Hands on neck—PLACE! Feet—CLOSE! OPEN! Alternate heels and toes—RAISE! POSITION!*
2. *Hands on neck—PLACE! Elbows forward—BEND! Backward—FLING! (Repeat) Head backward—BEND! Head—RAISE! (Repeat) POSITION!*
3. *Left arm forward and upward, and right arm sideward and upward—FLING! SINK! CHANGE! (Two counts) Arms—SINK!*
4. *Hands on hips—PLACE! Left leg backward—RAISE! Right heel—RAISE! Heel—SINK! Leg downward—SINK! (Repeat on the other side) POSITION!*
5. *Left arm forward and upward, and right arm sideward—FLING! CHANGE! POSITION! Arms forward—BEND! Body forward—BEND! Arms half upward—RAISE! BEND! (Repeat) Body—RAISE! Body backward—BEND! Body—RAISE! POSITION! Arms sideward upward—RAISE! Body left (or right)—BEND! Body—RAISE! POSITION!*
6. *Running in place—RUN! Class—HALT! On toes, mark time—MARCH! Class—HALT!*
7. *Arms forward and upward—RAISE! (Inhale) Sideward and downward—SINK! (Exhale)*
8. Folk dance or Game

Lesson 7

1. *POSITION! (Facings, Marchings, and Foot placings) Hands on hips—PLACE! Left (or right) forward—LUNGE! Legs—CHANGE! ONE! TWO! POSITION!*
2. *Hands on neck—PLACE! Body forward—BEND! Head backward—BEND! Head—RAISE! Body—RAISE! POSITION!*
3. *Body forward—BEND! Arms forward and upward—FLING! Sideward and downward—SINK! Body—RAISE!*

4. *Feet sideward and hands on neck—PLACE! Heels—RAISE! Knees—BEND! Knees—STRETCH! Heels—SINK! POSITION!*
5. *Arms upward—BEND! Left arm upward and right arm backward—STRETCH! BEND! (Reverse) POSITION! Arms forward and upward—FLING! Body forward—BEND! (Be sure to keep arms well back) Body—RAISE! POSITION! Hands on hips—PLACE! Left (or right) forward—LUNGE! KNEEL! (Kneel on rear knee) Body backward—BEND! Body—RAISE! Knee—STRETCH! Legs—CHANGE! (Kneel and repeat) POSITION!*
6. *Hands on hips, and feet sideward—PLACE! Feet together—JUMP! Sideward—JUMP! (Repeat) Heels—RAISE! Knees—BEND! Knees—STRETCH! Heels—SINK! POSITION!*
7. *Arms sideward—RAISE! Arms upward—RAISE! (Inhale) Arms sideward—SINK! (Exhale) Arms downward—SINK! POSITION!*
8. Folk dance or Game

Lesson 8

1. *POSITION! (Facings, Marchings, and Dressings) Hands on hips—PLACE! Heels—RAISE! Knees—BEND! Knees—STRETCH! Heels—SINK! POSITION! (Illustration 17)*
2. *Hands on hips—PLACE! Body forward—BEND! Head—CIRCLE! Body—RAISE! POSITION!*
3. *Arms forward—BEND! Body forward—BEND! Arms sideward—FLING! BEND! Body—RAISE! POSITION!*
4. *Hands on neck—PLACE! Left (or right) knee upward—BEND! Leg forward—STRETCH! BEND! Downward—STRETCH! POSITION!*
5. *Arms forward and upward—FLING! Arms—CIRCLE! Arms sideward and downward—SINK! Arms sideward and upward—RAISE! Body forward and downward—BEND! Body—RAISE POSITION! Left forward—LUNGE! Right—KNEEL! Arms forward and upward—FLING! Body backward—BEND! RAISE! Knee—STRETCH! Legs—CHANGE! (Two counts) (Repeat) Body left (or right)—BEND! Body—RAISE! Knee—STRETCH! Legs—CHANGE! (Repeat) POSITION!*
6. *Hands on hips, and feet sideward—PLACE! Feet together—JUMP! JUMP! etc. Heels—RAISE! Heels—SINK! POSITION!*

7. *Arms sideward—RAISE!* Arms upward—*RAISE!* (Inhale) Arms sideward—*SINK!* (Exhale) Arms downward—*SINK!*
8. Folk dance or Game

Grade VII—Formal Work on Apparatus

When there is a properly equipped gymnasium and a trained special instructor, the following should be the standard of attainment. The gymnastic lesson should include two minutes for marching, five minutes for calisthenics, dumb bell or wand drill, thirteen minutes on apparatus, and ten minutes for a game, folk dance or athletic stunts. If the amount of time on the floor is more than thirty minutes, approximately these proportions should be maintained.

If there has been no apparatus work previous to this grade, the material in Grades V and VI should be covered before taking up that of Grade VII.

First Semester

Horizontal Bar

Hang and swing—forward, backward, and sideward
Travel with all grasps
Knee hold and circle bar
Chinning

Horse

Leg extensions from front rest
Left and right leg sideward raise, alternate
Repeat with both hands in saddle
Jump to outside of pommels, jump to saddle
Raise left or right knee to saddle
Raise both knees to saddle
Raise one knee and opposite foot (half squat position)
Repeat and reverse
Both feet raise to saddle (squat position) and stand

Buck

Preparatory exercises
Jump to leaning rest position
Jump to legs horizontal backward, lying position
Jump to legs horizontal straddle
Saddle positions
Jump off forward
Jump to astride

- Jump to balance rest
- Jump off backward, with legs swung to horizontal
- Jump to astride, place hands behind and swing leg to side seat
- Side to buck
- Jump to side seat
- Jump to front rest with $\frac{1}{4}$ turn. Dismount with $\frac{1}{4}$ turn and $\frac{1}{2}$ turn

Adjustable Ladder

- Travel backward on rounds
- Travel with one knee raised
- Travel with one leg raised forward or sideward
- Travel with double knee raising
- Travel with double leg raise forward or sideward
- Travel with hop (release both hands at once) legs extended (boys only)

Climbing Ropes

- Hang on two ropes, double leg sideward raise
- Hang on two ropes, double leg forward raise
- Arch hang on two ropes (abdomen toward floor)
- Arch hang on two ropes leg raising backward

Mats

- Forward lying (prone lying) position
 - One leg raising
 - Double leg raising
- Body backward bend (various arm positions) Hand stand (boys only)

Stall Bars

- Stretch grasp (back to bars, hands grasping bar overhead), kneeling, body backward bend
- Support hang, double leg elevation forward
- Toe support stand, lunge, body forward and downward bend
- Stretch grasp stand, with leg elevation

Swedish Ladder

- Climb ladder straight up and down
- Climb ladder diagonally up and down

Dumb Bells

Wands

*Second Semester**Horizontal Bar*

Flank vault

Flank vault to side leaning rest (side fall) position

Knee hang and drop (low and high)

Chinning

Horse

Jump to front rest

Jump to knee rest

Jump to squat, straighten and forward, dismount

Squat vault

From front rest, leg extensions sideward, and circles

Back rest

Wolf vault

*Dumb Bells**Buck*

From balance rest

Bend and straighten knees

Walk forward and backward on hands

Hop forward and backward on hands

Turn on hands

Adjustable Ladder

Travel forward with hop, double knee raise (boys only)

Travel with swing sideward

Travel with swing forward

Swing forward and dismount

*Jumping for height (boys only)**Mats*

Forward leaning rest (stoop fall), with alternate knee flexion and double knee flexion

Forward lying position, arms upward raise, body backward bend, with hand clapping overhead

Stall Bars

Stride arch stand, heels raise, sink

Face bars, climb with hands only

Toe grasp sitting, body backward bend

Stretch lying, double leg elevation

Swedish Ladder

Spiral serpentine

Head first going up
Feet first going down

Horizontal serpentine
Head first
Feet first

GRADE VIII

Lesson 1

1. *POSITION!* (Facings, Marchings, and Dressings)
Hands on hips—PLACE! Left (or right) forward—*LUNGE!* Heels—*RAISE!* Heels—*SINK!* *POSITION!*
2. *Feet sideward place, and arms half forward—BEND! Body backward—BEND!* Arms half upward—*RAISE!* Arms half forward—*SINK!* (Repeat) *Body—RAISE! POSITION!*
3. *Left forward—LUNGE!* Arms forward sideward and backward—*FLING! SINK!* (Six counts) *POSITION!*
4. *Arms sideward—RAISE! Left knee upward—BEND!* Forward—*STRETCH! BEND!* Backward—*STRETCH! BEND!* Legs—*CHANGE!* (Repeat) *POSITION!*
5. Left arm forward and right arm sideward—*FLING! SINK!* Left arm sideward and upward, and right arm backward—*FLING! SINK!* (This requires four counts, one on each “*FLING*” and one on each “*SINK*”) (Reverse and repeat) *Hands on neck—PLACE!* Body forward—*BEND!* Body—*RAISE!* (Repeat) *POSITION! Place feet sideward, and arms forward and upward—RAISE!* Body backward—*BEND!* Body—*RAISE!* (Repeat) Body left (or right)—*TWIST!* Body forward—*TWIST!* (Repeat) *POSITION!*
6. *Arms sideward—RAISE!* Heels—*RAISE!* Knees—*BEND!* Knees—*STRETCH!* Heels—*SINK!* *POSITION!*
7. *Arms half forward—BEND!* Arms half upward—*RAISE!* (Inhale) Arms half forward—*SINK!* (Exhale) *POSITION!*
8. Folk dance or Game

Lesson 2

1. *POSITION!* (Facings, Marchings, Dressings)
Hands on hips—PLACE! Left sideward—*LUNGE! RE-PLACE!* Right sideward—*LUNGE! RE-PLACE! POSITION!*

2. *Feet sideward place and arms forward—BEND! Body backward—BEND! Arms sideward—FLING! BEND! (Repeat with vigor) Body—RAISE! POSITION!*
3. *Arms upward—BEND! Arms sideward, forward, upward and backward—STRETCH! BEND! (Eight counts) POSITION!*
4. *Left forward—LUNGE! Left arm forward and upward, and right arm backward—RAISE! Right foot and left heel—RAISE! (Balancing on toes of left foot, knee bent) Foot and heel—SINK! Legs—CHANGE! (Repeat) POSITION!*
5. *Feet sideward place, and arms half upward—BEND! Body forward—BEND! Body—RAISE! (Repeat) POSITION! Hands on neck—PLACE! Left forward—LUNGE! Right—KNEEL! Body backward—BEND! Body—RAISE! (Repeat) Knee—STRETCH! Legs—CHANGE! (Repeat) Body left (or right)—TWIST! Body forward—TWIST! (Repeat) (Reverse) Knee—STRETCH! POSITION!*
6. *Hands on hips—PLACE! Left leg sideward—RAISE! Ready to hop—HOP! (Hop twice on each foot) ONE! TWO! ONE! TWO! Class—HALT! POSITION!*
7. *Arms sideward—CIRCLE! (Inhale) Arms forward—CIRCLE! (Exhale) POSITION!*
8. Folk dance or Game

Lesson 3

1. *POSITION! (Facings, Marchings, Dressings, Hands on hips, etc.) Hands on neck—PLACE! Left forward—LUNGE! Heels—RAISE! Heels—SINK! Legs—CHANGE! (Repeat) POSITION!*
2. *Left (or right) foot forward—PLACE! Arms forward—BEND! Body forward—BEND! Arms sideward—CIRCLE! Body—RAISE! POSITION!*
3. *Left arm sideward and upward, and right arm sideward—RAISE! Arms—CIRCLE! Arms—CHANGE! POSITION!*
4. *Raise arms sideward, and left (or right) foot forward—PLACE. Heels—RAISE. Heels—SINK! POSITION!*
5. *Arms forward and upward—FLING! Body forward—BEND! Body—RAISE! (Repeat) Body backward—BEND! Body RAISE POSITION! Left hand on hip, right hand on neck, and left foot forward—PLACE! Body left—BEND! Body—RAISE! (Repeat) Hands and feet—CHANGE! ONE! TWO! (At "ONE!" both hands on hips and heels*

together; at "TWO!" right hand on hip, left on neck, and right foot forward) Body right—*BEND!* Body—*RAISE!* (Repeat) *POSITION!*

6. *Hands on hips—PLACE! Left (or right) knee upward—BEND! Ready to hop—HOP! (Hop four times on right foot then four on left, maintaining the hip and knee angles, and keeping the back straight) Class—HALT! POSITION! On toes, mark time—MARCH!*
7. *Arms sideward—RAISE! Arms—CIRCLE! (Inhale as arms go up and back, and exhale as they come forward and down) POSITION!*
8. Folk dance or Game

Lesson 4

1. *POSITION! (Facings, Marchings, Dressings) Hands on hips—PLACE! Left backward—LUNGE! Legs—CHANGE! (Repeat)*
2. *Heels—RAISE! Heels—SINK!*
3. *Arms upward—BEND! Heels—RAISE! Knees—BEND! Arms forward, downward, sideward and upward—STRETCH! BEND! (Eight counts) Knees—STRETCH! Heels—SINK! POSITION!*
4. *Hands on neck—PLACE! Left (or right) knee upward—BEND! Knee outward—ROTATE! Forward—ROTATE! Leg downward—STRETCH! POSITION!*
5. *Arms forward and upward—FLING! Body forward and downward—BEND! Body—RAISE! (Repeat) Left forward—LUNGE! Right—KNEEL! Body backward—BEND! Body—RAISE! (Repeat) Right knee—STRETCH! Legs—CHANGE! Left—KNEEL! (Repeat) Arms sideward and downward—SINK! Arms sideward raise and feet sideward—PLACE! Body left (or right)—BEND! Body—RAISE! (Repeat) POSITION!*
6. *Hands on hips, and left (or right) foot forward—PLACE! Ready to jump—JUMP! Left (or right) leg forward—RAISE! Leg—SINK! (Reverse and repeat) POSITION!*
7. *Arms sideward raise, and left foot backward—PLACE! Palms upward—TURN! Body backward bend, and arms upward—RAISE! (Inhale) Body raise, and arms sideward—SINK! (Exhale) Feet—CHANGE! (Repeat) POSITION!*
8. Folk dance or Game

Lesson 5

This and succeeding lessons of this grade should not be performed by mixed classes. If sexes cannot be separated, repeat the first four lessons of eighth grade.

1. *POSITION!* (Facings, Marchings, Dressings, and Lunges)
2. *Hands on hips—PLACE!* Body left (or right)—*TWIST!* Body backward—*BEND!* Body—*RAISE!* Body forward—*TWIST! POSITION!*
3. *Arms forward bend, and left forward—LUNGE!* Arms sideward—*FLING! BEND! POSITION!*
4. *Arms forward and upward, and left (or right) leg forward—RAISE!* Leg outward—*ROTATE!* Forward—*ROTATE! POSITION!*
5. *Arms upward, and body forward—BEND!* Arms upward and sideward—*STRETCH! BEND!* (Four counts) *Body—RAISE! POSITION!*
Arms forward and upward—FLING! KNEEL! (On both knees) Body backward—*BEND!* Body—*RAISE!* Body left (or right)—*TWIST!* Body forward—*TWIST! POSITION!*
6. *Hands on hips—PLACE! Heels—RAISE! Knees—BEND!* Feet sideward—*JUMP!* Feet together—*JUMP!* (Repeat) *Knees—STRETCH! Heels—SINK! POSITION!*
Hands on neck—PLACE! Left (or right) leg sideward—*RAISE!* Leg—*SINK! POSITION!*
7. *Arms forward—BEND!* Body forward—*BEND!* Arms sideward—*FLING!* (Inhale) Arms forward—*BEND!* (Exhale) *Body—RAISE! POSITION!*
8. Folk dance or game.

Lesson 6

1. *POSITION!* (Facings, Marchings, and Dressings)
Hands on hips—PLACE! Left (or right) backward—*LUNGE! REPLACE! POSITION!*
2. *Arms sideward—RAISE!* Body backward—*BEND!* Head backward—*BEND!* Head—*RAISE!* Body—*RAISE!* Arms *SINK!*
3. *Hands on desks—PLACE!* Legs forward—*PLACE!* (Throw the legs forward, letting the body hang from the extended arms, back of the body toward the floor.) Arms—*BEND!* (Raise the body by flexing the arms.) Arms—*STRETCH! BEND!* Legs—*REPLACE! POSITION!*

4. *Left forward—LUNGE! Arms forward and upward—FLING! Raise left heel and left knee—STRETCH! (Straighten the left leg, rising on the left toes. This puts all the support on the left toes. Keep the body inclined forward, the head and chest up.) Bend knee, and heel—SINK! Legs—CHANGE! (Repeat on the other side) POSITION!*
5. *Arms forward—BEND! Arms sideward circle and body forward—BEND! Body raise, and arms inward—CIRCLE! POSITION!
Arms sideward—RAISE! Body backward—BEND! Body RAISE! Body left (or right)—TWIST! Forward—TWIST! Arms—SINK!*
6. *Hands on hips—PLACE! Heels—RAISE! Knees—BEND! HOP! (Hopping on both feet keeping the knees bent) Class—HALT! Knees—STRETCH! Heels—SINK! RAISE! SINK! POSITION!*
7. *Arms forward—BEND! Arms upward—STRETCH! (Inhale) Arms sideward and downward—SINK! (Exhale)*
8. Folk dance or Game.

Lesson 7

1. *POSITION! (Facings, Marchings, Dressings, and Lunges)*
2. *Arms upward—BEND! Body forward—BEND! Arms sideward—FLING! BEND! Body—RAISE! POSITION!*
3. *Hands on desks—PLACE! Legs backward—RAISE! Legs forward—RAISE! Legs—SINK! POSITION!*
4. *Left forward—LUNGE! Arms forward and upward—FLING! Right foot and left heel—RAISE! Foot and heel—SINK! Legs—CHANGE! (Repeat) POSITION!*
5. *On desks—SIT! (Catch the toes under the edge of the seat back) Hands on hips (or neck)—PLACE! Body backward—BEND! Body—RAISE! Arms sideward—RAISE! Body left (or right)—TWIST! Body forward—TWIST! POSITION!*
6. *Hands on hips, and feet sideward—PLACE! Feet together—JUMP! Sideward—JUMP! (Repeat) Heels—RAISE! Knees—BEND! Knees—STRETCH! Heels—SINK! POSITION!*

7. Arms sideward and upward—*RAISE!* (Inhale) Sideward and downward—*SINK!* (Exhale)
8. Folk dance or Game.

Lesson 8

1. *POSITION!* (Marchings, Facings, and Dressings) *Hands on neck—PLACE!* Left (or right) foot forward—*PLACE!* Heels—*RAISE!* Knees—*BEND!* Knees—*STRETCH!* Heels—*SINK!* *POSITION!*
2. *Hands on hips—PLACE!* Body forward—*BEND!* Head—*CIRCLE!* Body—*RAISE!* *POSITION!*
3. *Hands on desks—PLACE!* *Legs backward—RAISE!* Arms—*BEND!* (Bend arms to a right angle, supporting the body with the arms) Arms—*STRETCH!* (Raise the body, keeping the head and chest up. Repeat as the class gains strength) *Legs—SINK!* *POSITION!*
4. *Arms sideward raise, and left (or right) knee upward—BEND!* *Knee outward—ROTATE!* Forward—*ROTATE!* *Legs—CHANGE!* (Repeat) *POSITION!*
5. *Arms forward and upward—FLING!* *Feet sideward—PLACE!* Body forward—*BEND!* Body—*RAISE!* *POSITION!* *Knees—BEND!* *Hands on floor—PLACE!* (Place the hands on the floor, arms between the knees) *Legs backward—STRETCH!* (Straighten the legs with a quick thrust, landing on the toes. The straight legs and body are supported on the hands and toes) *Legs—BEND!* (Quickly jump the feet to their former position.) (Repeat) *POSITION!* *Arms forward and upward fling, and left (or right) foot forward—PLACE!* *Body left (or right)—BEND!* *Body—RAISE!* *Feet—CHANGE!* (Repeat) *POSITION!*
6. *Hands on hips—PLACE!* *Feet sideward—JUMP!* *Feet together—JUMP!* *Heels—RAISE!* *Heels—SINK!* *POSITION!*
7. *Arms forward—BEND!* Arms forward stretch, and then sideward—*FLING!* (Done in practically one movement, the first part fast, and the latter part slow with inhalation) Arms forward—*BEND!* (Exhale) *POSITION!* (This is practically the arm movement in swimming)
8. Folk dance or Game

Grade VIII—Formal Work on Apparatus

When there is a properly equipped gymnasium and a trained special instructor, the following should be the standard of attain-

ment. The gymnastic lesson should include two minutes for marching, five minutes for calisthenics, dumb bell or wand drill, thirteen minutes on apparatus, and ten minutes for a game, folk dance or athletic stunts. If the amount of time on the floor is more than thirty minutes, approximately these proportions should be maintained.

If there has been no apparatus work previous to this grade, the material in Grades V, VI, and VII should be covered before taking up that of Grade VIII.

First Semester

Buck

Jump to kneeling rest

Push off backward, face to buck

Push off sideward, face to buck

Same with $\frac{1}{4}$ turn

Wands

Dumb Bells

Adjustable Ladder

Travel forward and sideward with hop and swing

With ladder adjusted as inclined ladder

Climb, with hands and feet

Climb, with hands free, face to ladder

Climb, with hands free, back to ladder

Slide ladder. Feet on both sides, one foot on each side

Horizontal Bar

Front vault

Rear vault

Squat vault

Fall hang, with back toward floor, with leg exercises

Arch hang, with abdomen toward floor, with leg exercises

Circles

Chinning

Stall Bars

Stride arch stand, heels raise

Front lying on benches, body backward bend

Toe support stand, forward lunge, arms forward and upward fling

Stretch side grasp standing, body sideward bend

Swedish Ladder

Vertical serpentine
Outside serpentine

Horse

Sheep vault to sit
Face (front) vault, with turns
Flank vault, with turns
Back (rear) vault, with turns

Mats

Review of all preceding exercises

*Second Semester**Adjustable Ladder*

Travel with arms flexed
Use as balance beam, about one foot from floor

Mats

Review of all preceding exercises

Horizontal Bar (High bar)

Jump to various grasps
Jump to various grasps and pull up
Jump and swing up to leaning rest
Jump to hang, knee and leg flexions
Jump to bar; raise feet to bar, pull up to sitting position on bar

Stall Bars

Stretch grasp stride kneeling, knee raise from floor
Hanging position, with knees upward bend (double crook hang)
double leg abduction
Body forward downward bend, lowering head to near third bar,
raise arms backward upward grasping bar
the legs are lifted so that the whole back of the body rests
against the bars. (Stoop hang position, double leg elevation)
Left toe support, right forward lunge, knee bend

Swedish Ladder

Diagonal serpentine downward, head first
Spiral serpentine downward, head first

Buck

Straddle vault, with turns
 Jump to kneeling rest, and jump off forward
 Jump to kneeling rest, and jump off forward, with turns
 Squat vault
 Wolf vault
 Leg extensions and circles

Horse

Stride vault (boys only)
 Riding seat to riding seat on other end
 Circles with cut off

*Wands**Dumb Bells*

PART III. FOLK DANCES

SUGGESTIONS FOR CONDUCTING SINGING GAMES

1. All students and teachers who direct singing games should own and know how to use a chromatic pitch pipe.
2. Supervisors of Music in the city schools and Directors of Music in the normal schools can provide a key signature sheet which could be pasted on the inside cover of the song book and would greatly simplify the use of the pitch pipe. A few short drills will make the use of the pitch pipe easy for the teacher.
3. The Director of Music can also show teachers how to start the songs—no knowledge of keys is necessary.
4. All songs used for singing games should be within the limits of the treble staff. If the song is not printed in the proper key the Director of Music will suggest the suitable key.
5. Teachers should be warned against wrong use of the child voice. Games that require considerable moving about should be played by one group—the song being sung by another group.
6. Only the light, head tone quality should be used by children. It is possible and practicable to secure this immediately and it is of the greatest importance that it be maintained.

Line of Direction—This is a term which means direction of movement around the circle, the progression being clockwise unless otherwise specified.

FOLK DANCES—GRADE I

Folk dances are arranged in estimated order of difficulty. It is desirable that the easier ones be taught first.

<i>Title</i>	<i>Columbia</i>	<i>Victor</i>
Itiskit, Itasket* .....	.....	.....
Farmer in the Dell* .....	.....	.....
How D'ye Do, My Partner* .....	.....	17568
Washing the Clothes* .....	.....	.....
Danish Dance of Greeting*	A3039	17158
Shoemaker's Dance*	A3038	17084
Shifty Shadow* .....	.....	.....
Hickory-Dickory-Dock* .....	.....	.....

*Signifies dances for which music and description are given in this course of study.

The Farmer in the Dell



Formation. The players form a ring, facing center with hands clasped. One is selected as "farmer" and stands within the circle while the others march or skip about him singing:

1. The farmer in the dell, the farmer in the dell,
Heigh oh, for Dario! The farmer in the dell.
2. The farmer takes a wife—etc. as in 1.
3. The wife takes the child—etc.
4. The child takes the nurse—etc.
5. The nurse takes the dog—etc.
6. The dog takes the cat—etc.
7. The cat takes the rat—etc.
8. The rat takes the cheese—etc.
9. The cheese stands alone—etc.

At the words, "The farmer takes a wife" the "farmer", chooses someone to come inside the circle and represent the wife. During the third verse the "wife" chooses the "child", etc., until the "cheese" has been chosen. Players then stand still, clapping while all but the "cheese" run to former places in circle. Repeat all with "cheese" as new "farmer."

Itiskit, Itasket



Formation. The players form a circle, facing center with hands joined. One player carries a handkerchief around the outside of the ring while all sing:

1. Itiskit, Itasket,
 A green and yellow basket;
 I wrote a letter to my love
 And on my way I dropped it.
 I dropped it, I dropped it,
 And on my way I dropped it.
2. Itiskit, Itasket,
 A green and yellow basket;
 Some one of you has picked it up
 And put it in your pocket;

It isn't you—it isn't you—
It isn't you—it isn't you.

When the song is completed, the player outside drops the handkerchief, call out, "It is you!" and runs on around the circle. The player behind whom it was dropped picks up the handkerchief, runs around the circle in the opposite direction, striving to reach the vacant place before the one who dropped the handkerchief. The player who is beaten in the race for the vacant place takes the handkerchief for the next round.

How D'ye Do, My Partner



Formation. Double circle, partners facing each other.

How d'ye do my partner,
How d'ye do today,
Will you dance in the circle?
I will show you the way.

Chorus

Tra, la, la, la, la, la, etc.

- a. While all sing the first line, the players in the outside ring make a low curtsy to those on the inside. Measures 1-2
- b. While all sing the second line, the players on the inside return the curtsy Measures 3-4
- c. Partners, joining crossed hands and turning in order to stand side by side, sing the third and fourth lines. Measures 5-8
- d. During the singing of the chorus the players skip in the outside ring, step

forward and join a new partner.
Partners face each other, and the
game is repeated.

Measures 1-8

Washing the Clothes



Formation. Single circle, partners facing each other.

Dancers bending forward, go through scrubbing motion with the words:

We will wash our clothes, we'll wash them
We will wash our clothes just so;
We will wash our clothes, we'll wash them
We will wash our clothes just so.

Measures 1-4

Repeat measures 1-4

Movements for rinsing, wringing, hanging and stretching the clothes may be performed, each time substituting the appropriate word in the song, as "We will rinse our clothes."

Measures 1-4

*Hands on hips. Touch right toe across left, replace foot, heels together. Repeat, left foot.

Measures 5-6

Repeat, right and left, twice.

Measures 7-10

Whole turn to the right with three stamps, clapping the hands three times.

Measures 11-12

All join hands in single circle and starting with the left foot, run in the circle clockwise sixteen steps.

Measures 1-4 and

Repeat in the opposite direction and finish with three stamps.*

repeat

Measures 5-12

* * * The section between the asterisks is to be repeated after each verse of the song.

Dance of Greeting



Formation. Single circle. Partners facing center, hands on hips. Boy on left of each couple.

- a. Clap hands twice, turn to partner and bow. Measure 1
- b. Clap hands twice, turn to neighbor and bow. Measure 2
- c. Stamp twice (right, left). Measure 3
- d. Turn around in place to left, with four quick running steps. Measure 4
- e. Repeat, a, b, c, d. Measures 1-4
- f. Join hands in circle, and starting with the left foot, run sixteen steps clockwise. Measures 5-8
- g. Turn and run sixteen steps counter-clockwise. Measures 5-8
Repeat all.

The Shoemaker's Dance



Formation. Double circle, partners facing each other.

- | | |
|---|--------------|
| a. With arms shoulder high, and hands tightly closed, elbows bent and hands in front of chest, roll one arm over the other away from body three times and then reverse. | Measures 1-2 |
| b. Pull hands apart and jerk elbows backward twice. | Measure 3 |
| c. Clap hands three times. | Measure 4 |
| d. Bend and straighten knees, keeping back straight, reaching down with right hand. | Measure 5 |
| e. Pound left hand on right with fingers closed as if driving peg, three times. | Measure 6 |
| f. Repeat movements d and e. | Measures 7-8 |
| g. Repeat first four measures, but tap instead of clap in measure 4. | Measures 1-4 |
| h. Skip around circle eight skips. | Measures 5-8 |
- Repeat all.

If desired, the following words may be sung while giving the dance:

Wind it this way, wind it that way
 Pull it tight and clap, clap, clap,
 Wind it this way, wind it that way,
 Pull it tight and clap, clap, clap,
 Pick it up and pound it in,
 Pick it up and pound it in.

The Shoemaker's Dance (continued)

2. Same as first but, use "tap" instead of "clap," and for last lines:

Now at last our work is done,
Now we skip and have some fun.

Shifty Shadow



Formation. Single circle facing line of direction, or in school-room two rows around one row of desks.

1. Little (1) flitting shifty shadow,
I would like to fly with you;
We (2) will dance and skip together,
Just what I do, you do too.
2. First (3) we'll be a robin flying,
Spreading wide his big brown wings;
Then (4) we'll rest on the waving tree tops
While (5) the robin sits and swings.
3. Here's (6) a rabbit, shifty shadow;
See (7) him wag his ears at you.
Here's (8) a little fish a-swimming
In the water deep and blue.
4. Here's (9) a funny little Brownie
Treading softly on his toes;
Hurry, hurry, little shadow,
You must go where Brownie goes.

First verse (two rows around one row of seats)

- (1) Look behind as if looking at shadow and wave both hands, first over left and then over right shoulder.
- (2) Eight skips forward.

Second verse (facing front of room)

- (3) Extend arms at sides and wave in imitation of flying.
- (4) Place hands together and rest head on them.
- (5) Slight swaying of body from side to side.

Shifty Shadow (continued)

Third verse (facing front of room)

- (6) Place hands over head, with all fingers closed except first two on each hand.
- (7) Wave fingers forward and backward.
- (8) Hands together in front of body, imitate fish swimming.

Fourth verse (two rows around one row of desks)

- (9) Forefinger raised at either side of face and moved alternately up and down. Run around on toes, taking short steps.

Hickory Dickory Dock



Formation. Couples stand in single circle, facing one another. Dance should accompany words as directed below:

Hickory, dickory dock, tick tock,
 The mouse ran up the clock, tick tock,
 The clock struck one, see the mouse run,
 Hickory, dickory dock, tick tock.

1. *First part* (measures 1-8)

- a. "Hickory, dickory dock, tick tock"
 With arms raised above head, sway from side to side.
- b. "The mouse ran up the clock, tick tock"
 Partners change places with quick little running steps.
- c. "The clock struck one"
 Partners clap right hands.
- d. "See the mouse run"
 Partners change places.
- e. "Hickory, dickory dock, tick tock"
 Partners, with hands raised, sway from side to side,

Hickory Dickory Dock (continued)

II. Second part (measures 1-8 as in Part I)

- a. Partners join hands, take three slides in line of direction, two stamps, three slides back and two stamps, join right hands, take three slow steps, change places and make a deep curtsy.
- b. Join left hands, take three steps back to original place and curtsy.

FOLK DANCES—GRADE II

Folk dances are arranged in estimated order of difficulty. It is desirable that the easier ones be taught first.

<i>Title</i>	<i>Columbia</i>	<i>Victor</i>
Soldier Boy*		17568
Did You Ever See a Lassie?*	A3149	17568
The King of France* .....		.....
London Bridge** 7	A3148	17104
The Muffin Man*		17568
Oats, Peas, Beans*	A3148	17567
Looby Loo*	A3148	17567
Round and Round the Village*	A3148	17104
Jolly Is the Miller*	A3078	17567
Chimes of Dunkirk*	A3061	17327
Carrousel** 3	A3036	17086
I See You* (Swedish)	A3041	17158

*Signifies dances for which music and description are given in this course of study.

**Number refers to corresponding number in folk dance bibliography page 293.

Soldier Boy



Formation. Children march one by one, in twos, or in fours. The teacher or a pupil leader may designate change in activities.

Soldier boy, soldier boy, where are you going?
Bearing so proudly the red, white and blue?

I'm going where country and duty are calling,
If you'll be a soldier boy you may go too.

Paper soldier's caps and epaulets made by the children add much interest if worn during the march. The following characteristic activities may be imitated:

- a. Soldier caps—hands placed on heads with finger tips meeting in a point overhead.
- b. Knapsacks—arms folded behind
- c. Horns—hands held to the mouth as if grasping trumpet
- d. Charging with guns—aiming with the left arm extended, and right arm back for pulling the trigger
- e. Waving flags
- f. Drumming—snare and bass drums
- g. Fifes—hands held back at side of mouth as in reality
- h. Running—double-quick march
- i. Saluting leader or American flag—each one as he passes by
- j. High-stepping war horse—knees raised high in marching

Did You Ever See A Lassie?



Formation. Single circle facing line of direction.

Did you ever see a lassie, a lassie, a lassie,*
Did you ever see a lassie do this way and that?
Do this way and that way, do this way and that way,
Did you ever see a lassie do this way and that?

Players march around the room in a circle while singing the first two lines of the song. Stop facing center. On first "Do this way and that," one child who stands in the center imitates some activity. During the last two lines of the song all children imitate the leader.

Suggested activities: Bowing, alternating to right and left; swinging folded arms in front of the body as if rocking a doll; motion as if waving a flag; rocking-horse, one foot a short step forward, hands holding reins, sway forward and back, changing the weight from one foot to the other, etc.; encourage original suggestions from the children.

*"Laddie" is sung if a boy is leader.

The King of France



Formation. The players stand in two groups facing each other, arranged two or more abreast like soldiers. Each group has a leader in the center as a king leading his army.

1. The King of France with forty thousand men,
Marched up the hill and then marched down again.
2. The King of France with forty thousand men,
Gave salute and then marched back again.

Repeat first line in all the stanzas, and use these second lines:

3. Beat their drums and then marched back again
4. Blew their horns and then marched back again
5. Waved their flags and then marched back again
6. Drew their swords and then marched back again
7. Shouldered arms and then marched back again

The leaders take turns in singing the stanza, marching forward during the first line, and back again to their places during the second, illustrating the action to be taken by all. The stanza is then sung by both groups while advancing toward each other and retreating, performing the movements. The movements illustrated by the leaders are suitable to any army.

The Muffin Man



Formation. Children are selected to take places in four corners of the room, or whatever other spaces are allowed.

1. Oh, do you know the muffin man,
The muffin man, the muffin man;

Oh, do you know the muffin man
That lives in Drury Lane?

2. Oh, yes, I know the muffin man,
The muffin man, the muffin man;
Oh, yes, I know the muffin man
That lives in Drury Lane.
3. Two of us know the muffin man,
The muffin man, the muffin man;
That lives in Drury Lane.
Four of us know the muffin man, etc.
Eight of us know the muffin man, etc.
All of us know the muffin man, etc.

As the first verse is sung, each skips in time with the music to some child seated in the room, and taking him by the hand, leads him to his space on the floor singing the second verse. The little groups of two then join hands, and dance around in a circle singing the third verse. The play, continues, each child choosing another as in the beginning, until all have joined some group.

Oats, Peas, Beans and Barley Grow



Formation. Single circle, hands joined, players run or skip about one who represents the farmer standing in the center.

1. Oats, peas, beans and barley grow,
Oats, peas, beans and barley grow,

Oats, Peas, Beans and Barley Grow (continued)

Can you, or I, or anyone know
How' oats, peas, beans and barley grow.

2. Thus the farmer sows his seed,
Thus he stands and takes his ease,
Stamps his foot and claps his hands,
And turns around to view his lands.

3. Awaiting for a partner,
Awaiting for a partner,
So open the ring and choose one in,
Make haste and choose your partuer.

- a. All sing the first verse. Measures 1-8
- b. Players drop hands and go through the motions indicated by the words of the second verse; sowing the seed with a broad sweep of the arm as though scattering seed from the hands; stamping the foot; clapping the hands; and at the end of the verse turning entirely around. Measures 9-16
- c. Players join hands again and circle around singing, "Awaiting for a partner," standing still for the last two lines, "So open the ring," etc. On these words the one in the center chooses one from the circle as partner. Measures 17-24
- d. The players skip around humming the tune through once or singing "La, la, la." The new partner then proceeds with the game from the beginning.

Looby Loo*



(Introduction and chorus after each verse)

Here we dance Looby Loo,
 Here we dance Looby Light,
 Here we dance Looby Loo,
 All on a Saturday night.

1. Put your right hand in,
 Put your right hand out,
 Give your right hand a shake, shake, shake.
 And turn yourself about.
2. Put your left hand in, etc.
3. Put your right foot in, etc.
4. Put your left foot in, etc.
5. Put your head way in, etc.
6. Put your whole self in, etc.

Formation. Single circle, all facing left with hands joined.

Introduction and Chorus. Players dance around the circle to the left with skipping, sliding, walking or running steps.

Verses. Players stand facing the center. The action suggested by the words of the song is given in pantomime. The children should be encouraged to make large and vigorous movements.

*From Crampton-Wollaston's "The Song Play Book," copyright 1917 by A. S. Barnes & Co.

Round and Round the Village



Formation. Single circle, facing center, hands joined. One player remains outside of the circle.

1. Go round and round the village,
Go round and round the village,
Go round and round the village,
Go as we have done before.
2. Go in and out the windows, etc.
Go as we have done before.
3. Now stand and face your partner, etc.
And bow before you go.
4. Now follow me to London, etc.
As we have done before.

In this game the circle stands still during the first three verses and represents the houses of a village. On the fourth verse the players skip around to the left.

a. Outside player walks or skips around the circle during singing of first verse.

b. On the second verse the players forming the circle raise their clasped hands to represent windows, and the outside player passes in under one arch, out under the next, and so on.

c. While the third verse is sung the outside player chooses a partner and they perform the action indicated by the words of the verse.

d. These two run around the outside of the circle while singing the fourth verse.

The game is repeated with both of these players running around the village. When the third verse is sung, each of these players chooses a partner, thus making four players who are going round the village. The game continues in this fashion as long as desired.

Jolly Is the Miller



Formation. Class in double circle, boys on left, facing line of direction. One player in center of circle without a partner acts as miller.

Jolly is the miller, who lives by the mill;
 The wheel goes round with a right good will;
 One hand on the hopper and the other in the sack,
 The right steps forward and the left stays back.

The class marches in a circle while singing; with the completion of the song boys face about. The song is then repeated, the girls marching one way and the boys another. As soon as the song is again finished, the miller claps his hands three times. At this signal the miller and all players run for a partner, the pupil not getting one becomes the miller. Game is then repeated.

Chimes of Dunkirk



Formation. Double circle, partners facing each other, hands on hips.

- a. Stamp right, left, right, hold. Measures 1-2
- b. Slap one, two, three, hold. Measures 3-4
- c. Partners take hands and turn each other once
around, with running steps in place. Measures 5-8
- d. Repeat all. Measures 1-8

If desired, at end of turn, partners may change, going forward one place.

I See You

The musical score is written for piano in 2/4 time, featuring a treble and bass clef. It is divided into two main sections, I and II. Section I consists of two staves of music, with the first staff containing measures 1 through 6 and the second staff containing measures 7 through 8. Section II also consists of two staves, with the first staff containing measures 1 through 3 and the second staff containing measures 4 through 8. The melody is primarily in the treble clef, while the bass clef provides harmonic support with chords and single notes. The key signature has one flat (B-flat).

Formation. Two double rows facing each other, about six feet apart. In each of these double rows those in the front rows are No. 1 and those in the back rows No. 2. Each No. 1 places hands on hips; each No. 2 places hands on the shoulders of his partner, No. 1.

1. I see you, I see you,
Tra, la, la, la, la.
I see you, I see you,
Tra, la, la, la, la.
2. You see me and I see you,
Then you take me and I'll take you.
You see me and I see you,
Then you take me and I'll take you.

I. First part

- a. No. 2 bends first to the left and then to the right, looking over No. 1's shoulder at No. 2 in the opposite line.

Sing—"I see you, I see you."

Measures 1-2

- b. No. 2 makes three quick movements of the head, leaning left, right, left, looking at No.

I See You (continued)

2 opposite.

Sing—"Tra, la, la, la."

Measures 3-4

c. Repeat a and b.

Measures 5-8

II. Second part

- a. All clap hands on the first beat of the measure; and No. 2 skips forward, meets No. 2 from the opposite line; and joining hands, both swing around once to the left.

Sing—"You see me and I see you,

Then you take me and I'll take you" Measures 5-8

- b. All clap hands on the first beat of the measure and join hands with partner and swing around to the left, finishing with No. 1 in the rear of No. 2.

Sing—"You see me and I see you,

Measures 1-4

Then you take me and I'll take you"

Repeat all, with No. 1 in rear.

Parts I and II

FOLK DANCES—GRADE III

Folk dances are arranged in estimated order of difficulty. It is desirable that the easier ones be taught first.

<i>Title</i>	<i>Columbia</i>	<i>Victor</i>
Here We Go Round the Mulberry Bush*	A3149	17104
Ride a Cock Horse* .....	.....	.....
Swedish Ring Dance **4 .....	.....	.....
Our Little Girls **5	A3048	17510
Little Sister, Come with Me **11 .....	.....	.....
Gustav's Skoal*	A3046	17330
The First of May **3	A3047	17761
Marusaki* .....	.....	.....
Children's Polka*	A3052	17327

*Signifies dances for which music and description are given in this course of study.

**Number refers to corresponding number in folk dance bibliography page 293.

Here We Go Round the Mulberry Bush



Formation. On first and last verses single circle, marching or skipping in line of direction. During other verses face center, suiting action to words.

1. Here we go round the mulberry bush,
The mulberry bush, the mulberry bush,
Here we go round the mulberry bush,
So early in the morning.
2. This is the way we wash our clothes, etc.
So early Monday morning.
3. This is the way we iron our clothes, etc.
So early Tuesday morning.
4. This is the way we mend our clothes, etc.
So early Wednesday morning.
5. This is the way we sweep the floor, etc.
So early Thursday morning.
6. This is the way we bake the bread, etc.
So early Friday morning.
7. This is the way we scrub the floor, etc.
So early Saturday morning.
8. This is the way we go to church, etc.
So early Sunday morning.

Ride A Cock-Horse



Formation. Double circle facing toward center, girls standing in the rear of partners, with hands on boys' shoulders.

Ride a Cock-Horse to Banbury Cross,
To see an old lady ride on a White Horse.
Rings on her fingers, and bells on her toes,
She shall have music wherever she goes.

I. First part

- a. Four quick gliding steps toward center, starting with right foot. Sing—first line. Measures 1-2
- b. Face right, taking partner's hand, four skipping steps in line of direction. Sing—second line. Measures 3-4
- c. Partners face each other; boys with backs toward center, raise arms forward, upward, and wiggle fingers, jumping twice in place at the same time. Sing—"Rings on her fingers." Measure 5
- d. Partners grasp hands, boys place left heel forward, girls place right heel forward, touching toes of partner. Partners change feet. Sing—"And bells on her toes." Measure 6
- e. Turn partners to edge of the circle, with four skipping steps, raising the knees high. Measures 7-8

II. Second part (repeat song)

- a. Repeat first part, boys standing behind, with hands on shoulders of the girls. Measures 1-8

Ride A Cock-Horse (continued)

III. Third part (quick time, repeat song)

Grasp hands in a single circle, girls on
the right of boys.

- | | |
|---------------------------------------|--------------|
| a. Four glides to the right. | Measures 1-2 |
| b. Four skipping steps toward center. | Measures 3-4 |
| c. Four skipping steps backward. | Measures 5-6 |
| d. Four glides to right. | Measures 7-8 |

Gustaf's Skoal



The first part of this small drama represents the vow of allegiance to a superior, while the second is a pantomimic imitation of the yoke of subjection.

Formation. Any number of players in couples, four couples in each group. The four couples form a square.

I. First part

- | | |
|--|--------------|
| a. Couples 1 and 3 walk slowly forward three steps and lift right hand high with cup they are supposed to carry. | Measures 1-2 |
|--|--------------|

Gustaf's Skoal (continued)

- | | | | |
|----|--|----------|-----|
| b. | They extend arms low at sides, bend forward, and move back to place. | Measures | 3-4 |
| c. | Couples 2 and 4 repeat a and b. | Measures | 5-8 |
| d. | Repeat from the beginning. | Measures | 1-8 |

II. Second part

- | | | | |
|----|---|----------|-------|
| a. | Couples 1 and 3 skipping (two skips to a measure) advance toward each other, re-release partner's hands and, taking the hands of the opposite dancers, separate, the boy going toward the left and the girl toward the right. They pass under the arches made by the side couples, who raise high their joined hands. Immediately after passing under this arch, they separate to the right and left, again returning to each other in original places. | Measures | 9-12 |
| b. | Join hands, turn partners around in place, with four skipping steps. | Measures | 13-14 |
| c. | Stamp three times.
The music is repeated, and couples 2 and 4 dance the second part. | Measures | 15-16 |

The following verses may be sung while dancing.

I. First part.

Gustaf's skoal,
There is no better skoal than this,
Gustaf's skoal,
The best old skoal there is.
Repeat (c and d part one).

II. Second part.

Ho fal de-rol jan,
Le-jan, li-jan,
Ho fal de-rol jan,
Le-jan, li-jan,
Ho fal de-rol jan,
Le-jan, li-jan,
Gustaf's skoal.
Repeat (c and d part two).

Marusaki



Formation. Stand in aisles, facing seats in class room, or in single circle.

1. Marusaki (1) lives in far Japan
She wears a long dress and waves a fan.
When (2) she makes a bow, she bends so low,
She (3) sits on a mat on her heels just so.
2. She (4) learns to do writing with a brush,
Always very careful, never in a rush.
She (5) makes a low bow and bids us come (6)
To see the fete of chrysanthemum.
3. Then (7) away we'll haste to fair Japan,
Each one with a sunshade and a fan;
When the visit's over, home we'll come,
Each one bringing home a chrysanthemum.

I. First verse

- | | | | |
|-----|--|----------|------|
| (1) | Right hand at waist. | Measures | 1-8 |
| (2) | Begin Japanese bow by placing one hand
and one knee on same side of seat, then
the other hand and knee; drop head at
"low". | | |
| (3) | Sit back on heels and remain until (5). | Measures | 9-16 |

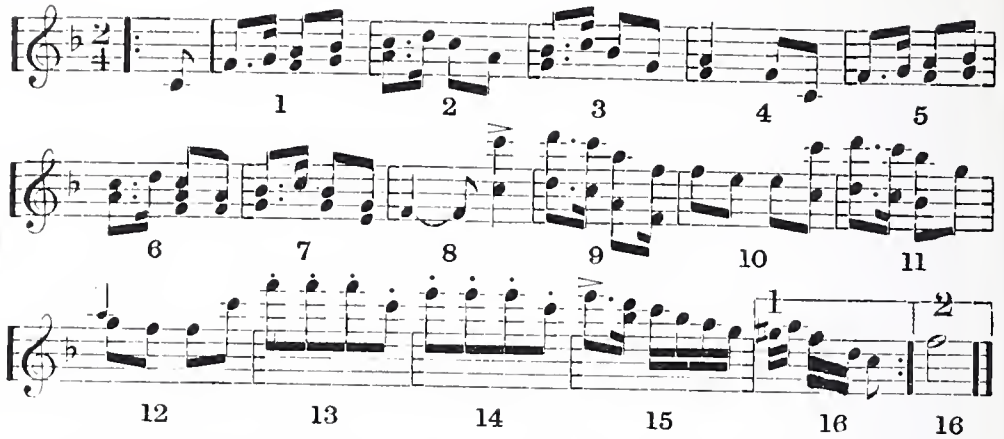
II. Second verse

- | | | | |
|-----|--|----------|------|
| (4) | Through eight measures hold one hand as
if holding a paper, and make printing
motions with other hand. | Measures | 1-8 |
| (5) | Rise to knees and bow heads. | | |
| (6) | Stand with hands as in (1). | Measures | 9-16 |

III. Third verse

- | | | | |
|-----|--|----------|------|
| (7) | Move forward for the first line of the
third verse, backward for second line, etc.,
in short steps on toes, two steps to a
measure. | Measures | 1-16 |
|-----|--|----------|------|

Children's Polka



Formation. Single circle, partner's facing each other, hands joined and arms extended shoulder high.

- | | | |
|---|----------|-------|
| a. Partners take four slides to center of circle. | Measures | 1-2 |
| b. Four slides back to places. | Measures | 3-4 |
| c. Repeat a and b. | Measures | 5-8 |
| d. Clap own thighs, then clap hands in front of chest. | Measure | 9 |
| e. Clap partner's hand three times. | Measure | 10 |
| f. Repeat d and e. | Measures | 11-12 |
| g. Point right toe forward and resting right elbow in left hand, shake forefinger of right hand at partner three times. | Measure | 13 |
| h. Repeat g with left foot and hand. | Measure | 14 |
| i. Jump four times in place, making a quarter turn each time and turning around away from partner. | Measure | 15 |
| j. Stamp three times, beginning with right foot. | Measure | 16 |
| Repeat all. | Measures | 1-16 |

FOLK DANCES—GRADE IV

Folk dances are arranged in estimated order of difficulty. It is desirable that the easier ones be taught first.

<i>Title</i>	<i>Columbia</i>	<i>Victor</i>
The Man in the Moon*	.....	.....
Nixie Polka (Swedish)*	A3053	17327
Indian War Dance*	.....	.....
Hop, Mother Annika ** 4	A3053	17331
Klappdans*	A3036	17084
New Bo-Peep** 10	.....	.....
Captain Jinks*	.....	.....
Rovenacka*	.....	.....
Ace of Diamonds*	A3001	17083
Vineyard Frolic*	.....	.....

*Signifies dances for which music and description are given in this course of study.

**Number refers to corresponding number in folk dance bibliography page 293.

The Man in the Moon



CHORUS



Formation. Single circle arranged in partners all facing in line, of direction, arms folded high on chest.

The man in the moon came down too soon
And asked his way to Norwich.
He went to the south and burned his mouth
Eating cold bean porridge.

Chorus

Bean porridge hot, bean porridge cold,
Bean porridge in the pot, nine days old.
Some like it hot, some like it cold,
Some like it in the pot, nine days old.

- | | | |
|---|----------|-----|
| a. All run forward in line of direction, taking long, stiff-legged strides. | Measures | 1-3 |
| b. All face about with two jumps. | Measure | 4 |
| c. Run forward in opposite direction. | Measures | 5-7 |
| d. Face partners with two jumps. | Measure | 8 |

Chorus

"Bean"—clap thighs; "porridge"—clap own hands; "hot"—clap partner's hands, face high; "bean"—clap thighs; "porridge"—clap own hands; "cold"—clap partner's hands; "bean"—clap thighs; "porridge"—clap own hands; "in the"—clap partner's hands; "pot"—clap own hands; "nine"—clap partner's right hand; "days"—clap own hands; "old"—clap partner's left hand. Repeat for last 2 lines.

Measures 1-8

(chorus)

Repeat all.

Nixie Polka



Formation. Single circle, facing center, hands on hips. One in the center of the circle as leader.

- a. Hop on right foot and place left foot forward, reverse. Measure 1
- b. Repeat a three times. Measures 2-4
- c. On the first note of the fifth measure, leader claps hands and runs around circle with nine little steps, others run in place. All stamp twice. Measures 5-8
- d. Repeat the running steps, leader stopping in front of someone in the circle on the two stamps. Measures 9-12
- e. Repeat from the beginning with the leader and the one chosen facing each other. This time when the leader claps, she faces about, and the child chosen places hands on the leader's shoulders. Running steps are repeated by the two, and a new partner is chosen. Measures 1-12

Repeat until all are in line. The line may face about each time, alternating leaders. If the class is large, it may be well to start with two in the center, each to lead a line.

Indian War Dance



Indian War Dance (continued)

Formation. Sitting on floor in circle, facing center, arms folded and elbows raised till they are shoulder high.

I. First part

- | | | |
|--|----------|-------|
| a. Bend forward and back four times. | Measures | 1-4 |
| b. Bend right and left alternately four times. | Measures | 5-8 |
| c. Raise arms up high, with hands reaching upward, and look up, then fold again, four times. | Measures | 9-12 |
| d. Look right, hand over eyes as if searching for something, then look left with left hand over eyes, and repeat four times. | Measures | 13-16 |
| e. Listen right with right hand at ear, then left with left hand at ear. Repeat four times. | Measures | 9-12 |
| f. Smoke pipe four times. Pretend to hold a long pipe, with bowl resting in one hand and the other hand near mouth. | Measures | 13-16 |

II. Second part

- | | | |
|--|----------|-------|
| a. Strike floor first with right hand and then the left. | Measure | 17 |
| b. Yell three times, putting back of hand in front of mouth and moving it slightly back and forth. | Measure | 18 |
| c. Repeat a and b of Part II. | Measures | 19-20 |
| d. Jump up and run around in a circle to left with little jumpy steps, arms alternately raised sideward. | Measures | 21-24 |
| e. Repeat a, b, c, d, Part II. | Measures | 25-32 |

Klappdans

Formation. Double circle, partners facing line of direction, inside hands joined, outside hands on hips.

- a. Polka step forward, beginning with outside foot—step, close, step; alternating feet. Measures 1-8
- b. Heel and toe polka, bending backward on “heel” and forward on “toe”. Measures 1-8
- c. Face partners and bow. Up. Clap three times. Repeat. Measures 9-12
- d. Clap partner’s right hand. Clap own hands. Clap partner’s left hand. Clap own hands. Measures 13-14
- e. Turn to left, striking right hand against partner’s. Measure 15
- f. Stamp three times. Measure 16
- g. Repeat c, d, e, f. Measures 9-16
- h. Repeat from beginning.

Captain Jinks

The musical score for 'Captain Jinks' is written for piano in 6/8 time with a key signature of one sharp (F#). It consists of four systems of two staves each. The first system shows the beginning of the piece. The second system ends with a double bar line and the word 'FINE.' written above the treble staff. The third system continues the melody and accompaniment. The fourth system ends with a double bar line and the word 'D.C.' (Da Capo) written above the treble staff, indicating a repeat of the first system.

Formation. Large single circle, girl in front of boy, facing line of direction.

- (1) I'm Captain Jinks of the Horse Marines,
I feed my horse good corn and beans,
- (2) I swing the ladies in their teens,
For that's the style in the army!
- (3) I teach the ladies how to dance, how
to dance, how to dance,
I teach the ladies how to dance,
For that's the style in the army!
- (4) Salute your partner, turn to the right,
And swing your neighbor with all your might,
Then promenade on the lady's right,
For that's the style in the army!

- | | | | |
|-----|--|----------|------|
| (1) | All march forward. | Measures | 1-4 |
| (2) | Swing partners (join both hands with partner and dance around in a circle with skipping step). | Measures | 5-8 |
| (3) | Partners join inside hands and skip forward around circle in line of direction. | Measures | 9-16 |
| (4) | Face partner and salute with right hand. | Measure | 1 |
| | Make quick military turn $\frac{1}{8}$ right. | Measure | 2 |
| | Swing your neighbor once around as in (2). | Measures | 3-4 |
| | Boy slips in back of the girl he has just swung and walks along with her. | Measures | 5-8 |
| | When the dance is repeated he keeps this partner until (4). | | |

Rovenacka

The musical score for "Rovenacka" is a short piece in 2/4 time, one sharp (F#) key signature. It consists of four measures. The first measure is marked with a forte (f) dynamic and includes a first ending bracket. The second measure is marked with mezzo-forte (mf). The third measure is marked with forte (f). The piece ends with a final double bar line.

Formation. Double circle, partners facing, hands on hips.

- | | | |
|--|----------|------|
| a. Stand still. | Measure | 1 |
| b. Stamp left, right, left. | Measure | 2 |
| d. Clap hands three times. | Measure | 4 |
| e. Shake finger of right hand at partner, holding elbow in left hand. | Measure | 5 |
| f. Shake finger of left hand at partner, holding elbow in right hand. | Measure | 6 |
| g. Turn to left, all the way around. | Measure | 7 |
| h. Partners join inside hands and polka around in circle, taking it face to face and back to back. On last polka step the boy goes backward and girl forward to get a new partner. | Measures | 8-23 |

Ace of Diamonds



Formation. Double circle or double line formation, partners facing each other, hands on hips.

- | | | |
|--|----------|-------|
| a. Clap hands, hook right arms, take eight running steps, stamping on first step, and turning in place. | Measures | 1-4 |
| Repeat, hooking left arms. | Measures | 5-8 |
| b. Number one goes backward toward center of circle with four hopsteps, number two follows moving forward. | Measures | 9-12 |
| Repeat, number one moving forward, number two-backward. | Measures | 13-16 |
| | Measures | 17-24 |
| c. Polka forward. | | |
| Repeat all. | Measures | 1-24 |

Vineyard Frolic

I. PANTOMINE

II. CHORUS. Repeat 4 times

III.

Sva.....

Sva.....

Formation. Single circle, facing center.

I. First part (music marked "I Pantomime")

- a. Left hand on hip, with right hand making motion of digging ground. Measure 1
- b. Pat ground over. Measure 2
- c. Both hands on hips, stamp three times, holding the fourth count. Measures 3-4
- d. Repeat a, b, c three times. The third time on c (measures 3-4) turn with three stamps. Measures 1-4

Vineyard Frolic (continued)

II. *Second part* (music marked "II Chorus")

- | | | |
|---|----------|-----|
| a. Glide sideward left eight counts | Measures | 5-8 |
| b. Glide sideward right eight counts. | Measures | 5-8 |
| c. Hook partner's right arm, left arm high and take eight running steps around in place. | Measures | 5-8 |
| d. Hook partner's left arm, raise right arm and take eight running steps around in place. | Measures | 5-8 |

III. *Third part* (music marked "I Pantomine")

- | | | |
|--|----------|-----|
| a. Hold basket in left arm, pick grapes and put in basket with right hand. | Measures | 1-2 |
| b. Both hands on hips, stamp three times, holding the fourth count. | Measures | 3-4 |
| c. Repeat a and b three times; the third time on b (measures 3-4) eat a grape and turn around with three stamps. | Measures | 1-4 |

IV. *Fourth part* (music marked "II Chorus")

- | | | |
|---|----------|-----|
| Same as second part, only join both partners' hands for c and d. Repeat a, b, c, d three times. | Measures | 5-8 |
|---|----------|-----|

V. *Fifth part* (music marked "III")

- | | | |
|---|----------|------|
| a. Grand right and left, skipping steps. | Measures | 9-16 |
| b. All join hands and skip from field. Music played as indicated. | Measures | 1-16 |

FOLK DANCES—GRADE V

Folk dances are arranged in estimated order of difficulty. It is desirable that the easier ones be taught first.

<i>Title</i>	<i>Columbia</i>	<i>Victor</i>
Bleking*	A3037	17085
Pop Goes the Weasel* .....	.....	17160
Dutch Dance** 12 .....	.....	.....
The Crested Hen** 5	A3049	17159
Finnish Reel*	A3062	.....
Sellinger's Round** 10	A3065	18010
Swedish Schottische** 5 .....	.....	.....
Sweet Kate** 10 .....	.....	18004

How Do You Do?*	.....	.....
Reap the Flax*	A3001	17002
Vanity Schottische*	.....	.....

*Signifies dances for which music and description are given in this course of study.

**Number refers to corresponding number in folk dance bibliography page 293.

Bleking



Formation. Couples, single circle, partners facing and clasping each other's hands.

I. First part

- Jump, placing right heel forward, right arm forward at height of shoulder, left elbow drawn back.

Repeat, with left heel and left arm forward and right elbow back.

Measure 1

- Same movement as in a repeated three times quickly with vigor.

Measures 2-4

- Repeat a and b.

Measures 5-8

II. Second part

- Beginning with inside foot, take one hop-waltz in place and one hop-waltz turning right half way around.

Measures 9-10

This step is done by taking two little hops on one foot and then two little hops on the other foot, the body relaxing to the side on hops. The arm positions for the second part* are similar to that for the waltz, except that the extended arms are moved vigorously up and down, corresponding to the movement of the hop-waltz.

b. Repeat a.

Measres 11-16

*Children may simply grasp hands, outside hands on hips, and dance forward with the step hop, beginning with inside foot.

Pop Goes the Weasel



Formation. Double circle, partners facing line of direction. Boys place outer hand on hip, girls hold skirt. In classroom, boys and girls in alternate aisles. Partners join inner hands across the desks and all face the front of the room.

- | | | |
|---|----------|-----|
| a. Start with outer foot and take three steps forward, and point the inner foot on the fourth count. | Measures | 1-2 |
| b. Repeat, starting with inner foot. | Measures | 3-4 |
| c. Turn and face partner, joining both hands, and step to the right. Cross left foot behind and bend both knees. | Measure | 5 |
| d. Repeat c in opposite direction. | Measure | 6 |
| e. Outside partner drops left hand and turns with four steps underneath upraised left arm of inside partner, turning toward him. On fourth count they should be facing the opposite direction from original formation, ready to repeat the exercise from the beginning. | Measures | 7-8 |

Repeat from beginning three times. The children may sing, "Step, and step, and step and point," etc., and as the girl turns sing, "Pop goes the weasel".

Finnish Reel



Formation. Two parallel lines facing each other. Hands on hips.

- a. Hop on left foot and touch tip of right toe to the side. Hop on left foot and touch right heel at side. Measure 1
 - b. Repeat other side. Measure 2
 - c. Repeat a and b three times. Measures 3-8
 - d. Step forward right, stamp forward left, heels together. Measure 9
 - e. Step backward left, stamp backward right, heels together. Measure 10
 - f. Repeat d and e, starting left forward. Measures 11-12
 - g. Partners change places with three running steps, passing on the right, and facing right about on fourth count. Measures 13-14
 - h. Repeat g, returning to former places. Measures 15-16
- Repeat all.

How Do You Do?



Formation. Double circle. Partners join inside hands, outside hands on hips. Every other couple faces about to make two couples facing each other.

1. First part.

- | | |
|--|----------------|
| a. Three glides left, and heels together. | Measures 1-2 |
| b. Repeat back to place. | Measures 3-4 |
| c. Join hands in a circle (two couples) and skip in a circle to the left four skips. | Measures 5-6 |
| d. Reverse, skipping to the right four skips. | Measures 7-8 |
| e. Drop hands of the opposite couple, retain partner's hand. Walk forward three steps and close feet together on count four. | Measures 9-10 |
| f. Walk back three steps and close on fourth count. | Measures 11-12 |

How Do You Do? (continued)

- g. Walk forward three steps and close on fourth count. Measures 13-14
- h. Join right hand with opposite on the word "How," join left hand across on "do," shake hands twice on "you do". Measures 15-16
- i. Keeping hold of the opposite's hands, all take seven glides to the center of the circle, and heels together on eight. Measures 17-20
- j. All glide back to places. Measures 21-24

II. Second part

- a. Millwheel—four give right hands across and skip once around, starting with the inside foot. Give left hands across and skip once around in the opposite direction. Measures 5-8
- b. Hands on hips swing-hop left (swing hop: step left sideward on one count, hop on the left foot and swing the right foot forward on second count). Measure 9
- c. Repeat b three times. Measures 10-12
- d. Walk forward four steps, passing the opposite couple, going between the partners of the opposite couple. Measures 13-14
- e. Step forward, cross the left foot in rear and curtsy to those coming from the opposite direction with whom the dance is to be repeated. Measure 15
- f. Step back with the right foot, close feet together. Measure 16

Reap The Flax



Formation. Five in line, as many lines as desired, all facing front, hands on hips.

I. First part

a.	Bend forward-downward to left.	Measure	1
b.	Reap the flax by rising.	Measure	2
c.	Throw it to the right side.	Measure	3
d.	Back in starting position, hands on hips.	Measure	4
e.	Repeat a, b, c, d.	Measures	5-8
f.	All turn left. The leader's hands on hips, the others put their hands on shoulders of the one standing before them. Run to the right in a circle back to places. Bend trunk deeply to the side on the first count of each measure, right, left, right, left.	Measures	9-16

II. Second part

a.	Bend forward downward to right and rise.	Measure	1
b.	Put the flax around the hackle.	Measure	2
c.	Draw it from the hackle.	Measure	3
d.	Position.	Measure	4
e.	Repeat a, b, c, d.	Measures	5-8
f.	Repeat f of the first part.	Measures	9-16

III. Third part

a.	Numbers 1 and 4 take a short step, turning to numbers 2 and 3, and taking right hands, thumb grasp, form a spinning wheel. The leader (number 5) faces the wheel and with the left foot treads the wheel which moves to the left with running steps.	Measures	1-4
b.	Repeat, with leader using right foot and wheel moving to the right.	Measures	5-8
c.	Repeat f of the first part.	Measures	9-16

IV. Fourth part

a.	Numbers 1, 2, 3, 4 take right hands, thumb grasp, and the leaders run as shuttles under their arms and around each one of the four.	Measures	1-8
b.	Repeat f of the first part.	Measures	9-16

Reap The Flax (continued)

V. *Fifth part*

- | | |
|---|---------------|
| a. The lines move up to the left side of their leaders and form a large ring, dancing to the left. | Measures 1-4 |
| b. Ring dances to right. | Measures 5-8 |
| c. The leader of the first line puts hands on hips and the others all put hands on shoulders of one in front, forming one line. Music is repeated while the line traverses two sides of a large square, the diagonal and two other sides, when the line is broken into the original fives and the dance is repeated if desired. | Measures 9-16 |

Vanity Schottische

Music. Any good schottische.

Formation. Partners in a double circle, boy on inside of circle standing slightly behind girl. Right hands joined over girl's right shoulder, left hands joined shoulder height. Begin dance with left foot.

- a. (1) Two slow steps forward, turn $\frac{1}{4}$ right (boy passes behind to girl's right side) and takes four running steps forward, beginning left foot. (Do not drop hands)
 (2) Two slow steps backward, beginning left, turn $\frac{1}{4}$ turn left (original position) and four running steps forward, beginning left.
- b. (1) Step forward left, swing, right foot across in front. Same right. Schottische step forward left.
 (2) Repeat (1) to right.
 (3) Repeat (1) and (2), of b.
- c. (1) Two slides to left toward center of circle, and schottische step sideward left.
 (2) Repeat to right, away from center of circle.
 (3) Repeat (1) and (2) of c.
- d. (1) Step left sideward, step right in rear, step left sideward and swing right foot across in front of left and hop on left foot, toward center of circle.
 (2) Repeat to right, away from center.
 (3) Four step-hop swings forward, beginning left.
 (4) Repeat (1), (2), (3) of d.



Vanity Schottische

(Music—"Vanity" by Jason V. Matthews, or any other good schottische or caprice)

Vanity Schottische (continued)

- e. (1) Face partner, back of hands on hips.
Repeat d (1), moving to the left away from partner, then
d (2), moving back to partner.
- (2) Join both hands and four step-hop-swings around
partner.
- (3) Repeat (1) and (2) of e, finishing in the starting
position.

Repeat from beginning if desired.

FOLK DANCES—GRADE VI

Folk dances are arranged in estimated order of difficulty. It is
desirable that the easier ones be taught first.

<i>Title</i>	<i>Columbia</i>	<i>Victor</i>
Norwegian Mountain March*	A3041	17160
Old Dan Tucker** 1	18552
Come Let Us Be Joyful**2	17761
The Circle**1	18367
Csehbugar**2	17821
Bean Porridge*
Hopping Dance*
Gotlands Quadrille**7	17328
Seven Jumps*	17777
Ribbon Dance*	17329
Swedish Quadrille*

*Signifies dances for which music and description are given in this
course of study.

**Number refers to corresponding number in folk dance bibli-
ography page 290.

Norwegian Mountain March



This represents two mountain climbers with their guide. Number one, being the guide, should keep well in advance of numbers two and three, in the first part, and should appear to be drawing them after her.

Formation. The dance is performed in groups of three, all moving forward and around the room in line of direction.

In each group of three, No 1 stands in front, with a handkerchief or scarf in either hand; No. 2 and No. 3 stand side by side directly behind her, No. 2 on the left, No. 3 on the right, with inside hands joined and outside hand of each grasping the end of the nearest handkerchief, thus forming a triangle.

I. First part (music marked "A")

- a. Beginning with the right foot, all run forward, taking three steps to each measure, and stamping on the first count of each measure. When stamp is made with right foot, sway the head and shoulders to the right; and sway them to the left when stamp is made with the left foot. Measures 1-16

II. Second part (music marked "B")

- a. No. 1, bending forward, runs backward three steps, with a stamp on the first one,

Norwegian Mountain March (continued)

and passes under the joined hands of Nos.
2 and 3.

Measure 1

- b. No. 1, after passing under continues running three more steps in place. (During measures 1 and 2, Nos. 2 and 3 run in place.)

Measure 2

- c. No. 2, with six short running steps, passes across in front of No. 1, and turns inward once around in place under No. 1's right arm.

Measures 3-4

- d. No. 3, with short running steps, turns inward once around in place under No. 1's right arm.

Measures 5-6

- e. No. 1, with six short running steps, turns once around to the right under her own right arm.

Measures 7-8

This should bring the three back to their original position. In executing this figure, each should continue running in place while the others execute their part.

- f. Repeat a, b, c, d, e of part II.

Measures 9-16

Bean Porridge



Formation. Single circle, partners facing each other.

I. First part

- | | | |
|---|----------|-----|
| a. Clap hands against thighs, clap own hands,
clap hands with partner. | Measure | 1 |
| b. Repeat. | Measure | 2 |
| c. Clap hands against thighs, clap own hands,
clap right hand with partner, clap own
hands. | Measure | 3 |
| d. Clap left hand with partner, clap own
hands, clap both hands with partner. | Measure | 4 |
| e. Repeat a, b, c, d. | Measures | 5-8 |

II. Second part

- a. Join right hands and change places with

- partner, with two polka steps (1 and 2; 3 and 4). Measures 9-10
- b. Face partner and clap own hands (1, 2, 3). Measure 11
- c. Stamp three times (left, right, left). Measure 12
- d. Repeat a, b, c, returning to place. Measures 13-16

III. Third part

- a. Raise arms sideward, joining hands with partner, glide polka to the center of the circle. Measures 17-18
- b. Repeat back to place. Measures 19-20
- c. Repeat a and b. Measures 21-24
- Repeat all.

Hopping Dance



Formation. Single circle. Partners face each other, inside hands joined and held high, outside hands on hips, when moving outward. Reverse when moving inward.

a.	Glide outward four times.	Measures	1-2
b.	Glide inward four times.	Measures	3-4
c.	Repeat a and b.	Measures	5-8
d.	Glide outward four times. Hop in place four times.	Measures	1-4
e.	Glide inward four times. Hop in place four times, making complete turn away from partners. Finish in circle, facing center, all hands joined.	Measures	5-8
f.	Run sideward right eight steps, crossing left in front of right.	Measures	9-10
g.	Repeat f, moving left, starting with left foot.	Measures	11-12
h.	Glide forward toward center of circle four times. Glide backward four times.	Measures	13-16
i.	Partners facing each other, glide outward four times. Hop in place four times.	Measures	9-12
j.	Glide inward four times. Hop in place four times, making complete turn away from partners. Finish in circle, facing center.	Measures	13-16

Seven Jumps

Allegro moderato ♩ = 90

A.

B.

C. D. C. D. C. D.

Continue thus 7 times adding a measure each time

This dance is usually considered a dance for two men, but sometimes it is danced by a man and a girl, or by a number of couples in a single circle. In any case the steps and movements are the same as described here. The music consists of two strains, A and B, of eight measures each, with two additional measures, C and D, at the end of B. Each measure of A and B should be counted, "One, and, two, and".

I. First Jump

- a. The dancers join hands and swing around to the left. The step used is as follows:

Step on the left foot, hop on it.	A, measure	1
Step on the right, hop on it.	A, measure	2
Repeat.	A, measures	3-8

- b. Jump up high from the ground so as to come down with a stamp on both feet on the first count of the measure, and repeat a moving around in the opposite direction.

B, measures 9-16

Seven Jumps (continued)

- | | | | |
|----|--|------------|----|
| c. | Release hands, place them on hips and raise the right foot from the ground, bending the knee at right angle. | C, measure | 17 |
| d. | On the first note of the measure stamp the right foot. On the second note of the measure stand motionless, but ready to spring into action again at the pleasure of the musician, who retards on this last note and keeps the waiting dancers in alert suspense. | D, measure | 18 |

II. Second Jump

- | | | | |
|-----------|--|-----------------|------|
| a. and b. | as in I. | A & B, measures | 1-16 |
| c. | Raise the right knee as in I. | C, measure | 17 |
| d. | On the first note of the measure stamp the right foot. On the second note of the measure raise the left knee. | D, measure | 18 |
| d. | Repeated. On the first note of the measure stamp the left foot. On the second note stand motionless as before, while the note is held. | D, measure | 19 |

III. Third Jump

- | | | | |
|-----------|--|-----------------|------|
| a. and b. | as in I. | A & B, measures | 1-16 |
| c. | Raise the right knee. | C, measure | 17 |
| d. | On the first note stamp the right foot. On the second note raise the left knee. | D, measure | 18 |
| d. | Repeated. On the first note stamp the left foot. On the second note, pause. | D, measure | 19 |
| d. | Repeated. On the first note kneel on the right knee. On the second note pause in that position while the note is held. | D, measure | 20 |

IV. Fourth Jump

a., b. and c. as in I.	A & B, measures	1-16
d. Stamp the right foot as in III.	D, measure	18
d. Repeated. Stamp the left foot as in III.	D, measure	19
d. Repeated. On the first note kneel on the right knee. On the second note pause in that position.	D, measure	20
d. Repeated. On the first note put down the left knee also, so as to be kneeling on both knees. On the second note pause in that position.	D, measure	21

V. Fifth Jump

a., b. and c. as in I.	A & B, measures	1-16
d. Stamp the right foot as in I.	D, measure	18
d. Repeated. Stamp the left foot.	D, measure	19
d. Repeated. Kneel on the right knee.	D, measure	20
d. Repeated. Kneel on both knees.	D, measure	21
d. Repeated. On the first note place the right elbow on the floor, with the cheek resting in the right palm. On the second note pause in that position.	D, measure	22

VI. Sixth Jump

a., b. and c. as in I.	A & B, measures	1-16
d. Stamp the right foot.	D, measure	18
d. Repeated. Stamp the left foot.	D, measure	19
d. Repeated. Kneel on the right knee.	D, measure	20
d. Repeated. Kneel on both knees.	D, measure	21
d. Repeated. On the first note place the right elbow on the floor, with the cheek resting in the right palm. On the second note pause in that position.	D, measure	22
d. Repeated. On the first note place the left elbow also on the floor, with the chin supported by the palms of both hands. On the second note pause.	D, measure	23

Seven Jumps (continued)

VII. *Seventh Jump*

a., b. and c. as in I.	A & B, measures	1-16
d. Stamp the right foot.	D, measure	18
d. Repeated. Stamp the left foot.	D, measure	19
d. Repeated. Kneel on the right knee.	D, measure	20
d. Repeated. Kneel on both knees.	D, measure	21
d. Repeated. Place the right elbow on the floor.	D, measure	22
d. Repeated. Place the left elbow on the floor.	D, measure	23
d. Repeated. On the first note, with the chin still resting in the palms of both hands, bend down and touch the forehead to the floor. On the second note pause in that position. (In Denmark, when two men are dancing this, sometimes only one puts his forehead to the floor and the other turns a somersault over him.)	D, measure	24

a. and b. as in I. A & B, measures 1-16

This may be considered the finish of the dance, but to complete the full dance it should be continued from this point as before, with the difference that in each following figure the last movement or "jump" is omitted, reversing the order in which they were added during the first part of the dance; namely, VIII would be the same as VI, IX the same as V, etc., until the dance ends with a simple swing around during A & B as at first.

All during the dance, when the dancers swing around they lean away from each other and swing very vigorously, and during the pause on the last note of D they remain motionless, but tense and alert, so that at the beginning of A in the next figure they are ready to spring quickly into the swing.

Ribbon Dance

A.

1 2 3 4

B.

5 6 7 8 1

2 3 4 5 6

FINE

7 8 1 2 3

D.C.

4 5 6 7 8

Formation. In couples, forming a column. Boys stand at left of their partners. Each couple has a ribbon between them, each partner holding one end in the right hand. Any number of couples may form in the line, but six or eight is the best number. The odd couples face the back of the room, even couples face the front.

Ribbon Dance (continued)

I. First part (music marked "A")

- | | |
|---|--------------|
| 1. With four walking steps, couples facing each other exchange places, even couples bending heads and passing under the arches formed by the odd couples. Odd couples raise ribbons high. | Measures 1-2 |
| 2. Return to places with same step as in 1. This time odd couples pass under arches. | Measures 3-4 |
| 3. Repeat 1 and 2. | Measures 5-8 |

II. Second part (music marked "B")

- | | |
|--|--------------|
| 1. Girls standing on the right let go their end of the ribbon (except the last couple, who stand still facing each other and hold their ribbon high.) Partners separate to right and left, skipping to the back, boys waving ribbons. They meet at the back of the room and pass under the arch, girls taking their end of the ribbon again. Finish in original places, partners facing each other with ribbons held high. | Measures 1-8 |
|--|--------------|

III. Third part

- | | |
|--|--------------|
| 1. First couple take waltz position and with polka steps (or they may join hands and skip instead) swing slowly down the center, under the arches formed by all the ribbons held high. Finish, at the close of the last measure, at the end of the column. | Measures 1-8 |
|--|--------------|

Repeat I, II, and III, the whole dance, as many times as there are couples. When the original last couple have just completed III, finish the dance as follows:
Repeat I.

Repeat II, except that after they have passed under the arch the first couple take their places immediately next the last couple and stand still, holding their ribbon high. The second couple form next the first couple, and so on. The whole arch should be completed by the eighth measure of II.

Swedish Quadrille

The musical score for "Swedish Quadrille" is presented in a system of four staves, each consisting of a treble and bass clef pair. The key signature is one sharp (F#) and the time signature is 2/4. The score is divided into eight measures, each numbered 1 through 8. The dynamics and markings are as follows:

- Measure 1: *f* (forte)
- Measure 2: *f* (forte)
- Measure 3: *f* (forte)
- Measure 4: *f* (forte)
- Measure 5: *f* (forte)
- Measure 6: *ff* (fortissimo)
- Measure 7: *p* (piano)
- Measure 8: *p* (piano)

The notation includes various musical symbols such as notes, rests, and accidentals. The bass staff often features chords and sustained notes, while the treble staff contains more melodic lines. The piece concludes with a double bar line at the end of measure 8.

Swedish Quadrille (continued)

Formation. Four couples in each set, quadrille formation, (form a square). No. 1, the girl, is on the left of each couple, No. 2 on the right.

Figure 1.

- | | | | |
|----|--|-----------------|-----|
| a. | All walk around set, single file. | I, measures | 1-8 |
| b. | Head couples pass through, Reach back, clasp hands in circle of four and hold. | II, measures | 1-2 |
| | Walk on across to opposite side of set, and face about. | II, measures | 6-8 |
| | Side couples the same (a and b). | I, 1-8; II, 1-8 | |
| c. | Head couples go to the center of the set, join right hands and skip one and a half times around and return to original places. | III, measures | 1-8 |
| | Side couples repeat c. | III, measures | 1-8 |
| d. | Grand right and left: Face partner, grasp right hands, pass on to left of partner, grasp left hand of next person, pass on to right, continue around circle to places. | IV, measures | 1-8 |

Figure 2

- | | | | |
|----|---|---------------|-----|
| a. | Same as Figure 1, a | I, measures | 1-8 |
| b. | Those on left of each couple swing partner to center of set and join hands in line of four. Partners raise hands and form arches. | II, measures | 1-8 |
| | Side couples skip through these, single file, around set and back to places. | II, measures | 1-8 |
| | Side form arches, head couples skip through. | II, measures | 1-8 |
| c. | "Buzz" step: Lock right arm with partner's, put outside of right feet together and "hitch" once around, helping with left foot. | III, measures | 1-8 |
| d. | Grand right and left. | IV, measures | 1-8 |

Figure 3

- | | | | |
|----|---|--------------|-----|
| a. | Same as Figure 1, a. | I, measures | 1-8 |
| b. | No. 1's join right hands and skip around in circle to center of set and back to places. | II, measures | 1-8 |
| | No. 2's repeat b. | II, measures | 1-8 |

- c. No. 1's join both hands with No. 1
opposite and skip around in center of
set. III, measures 1-8
- d. Grand right and left. IV, measures 1-8

FOLK DANCES—GRADE VII

Folk dances are arranged in estimated order of difficulty. It is desirable that the easier ones be taught first.

<i>Title</i>	<i>Columbia</i>	<i>Victor</i>
Tantoli*	A3054	17159
Hey Boys, Up Go We** 10 .....	.....	18006
Gathering Peascods** 10	A3063	18010
Irish Lilt*	A3051	17331
Highland Schottische*	A3039	17331
Sailor's Hornpipe* .....	.....	.....
Highland Fling** 4	A3000	17001
Military Schottische* .....	.....	.....
Maypole Dance* .....	.....	.....

*Signifies dances for which music and description are given in this course of study.

**Number refers to corresponding number in folk dance bibliography page 293.

Tantoli



Formation. Double circle. Partners face line of direction. Join inside hands, outside hands on hips.

- a. Heel and toe polka, stamping on polka step.
(Place left heel on floor in front, hop on right foot—count “1 and”; touch left toe behind, hop on right—count “2 and”; then polka step. Repeat to other side) Begin with outside foot. Measures 1-8
- b. With hands on partner's shoulders, step-hop, turning right. This may be taken without turning the first time, and with turning on the repeat. Measures 9-15
- c. Stamp three times.
Repeat from the beginning. Measure 16

Irish Lilt



Formation. Parallel lines.

I. First part

- a. Hop on left foot and raise the right leg forward, hop on left foot and swing right leg sideward, spring to right foot and raise left leg backward, hop right and hold left leg in same position. Measures 1-2
- b. Repeat a right and then left. Measures 3-6
- c. Jump to side-stride position, jump with feet together, hop on left foot and swing right foot forward, hop on left foot and bend right knee at right angles, knee raised high (Measures 7 and 8 make what is called the "break" and this is the finish for each part of the lilt.) Measures 7-8

II. Second part (music of Part I repeated)

- a. Hop left and tap right toe forward, hop

Irish Lilt (continued)

- | | | | |
|----|---|----------|-----|
| | left and strike right heel in place of toe,
hop left and tap right toe behind left
heel, hop left, and raise right leg forward. | Measures | 1-2 |
| b. | Repeat right and then left. | Measures | 3-6 |
| c. | Break. | Measures | 7-8 |

III. *Third part*

- | | | | |
|----|---|----------|-------|
| a. | Hop left and raise right leg sideward, hop left and swing right leg forward, hop left and swing right leg forward, hop left and quickly flex and extend right knee, repeat. | Measures | 9-10 |
| b. | Repeat a right then left. | Measures | 11-14 |
| c. | Break. | Measures | 15-16 |

IV. *Fourth part* (music of Part III repeated)

- | | | | |
|----|---|----------|-------|
| a. | Hop left and tap right toe sideward, toeing in, hop left and strike right heel in place of toe, hop left and tap right toe behind left heel, hop left and raise right leg sideward. | Measures | 9-10 |
| b. | Repeat right and left. | Measures | 11-14 |
| c. | Break. | Measures | 15-16 |

V. *Fifth part* (music of first part)

- | | | | |
|----|---|----------|-----|
| a. | Hop left and tap right toe forward, hop left and raise right leg forward, spring on right foot, crossing it over in front of left leg backward, hop right and swing left forward. | Measures | 1-2 |
| b. | Repeat right and left. | Measures | 3-6 |
| c. | Break. | Measures | 7-8 |

VI. *Sixth part* (music of third part)

- | | | | |
|----|---|----------|-------|
| a. | Hop left and strike right heel forward, hop right and strike left heel forward. | Measure | 9 |
| b. | Alternate. | Measures | 10-15 |
| c. | Stamp left, right, and left in the time of two counts. | Measure | 16 |

Highland Schottische



Formation. Single circle. Partners face each other. Left arm in half circle over head. Right hand on hip.

- a. Touch right toe to right side, hop left.
Raise right foot back of left knee, hop left.
Touch right toe to right side, hop left.
Raise right foot in front of left knee,
hop left. Measure 1
- b. Schottische step to right—slide, cut, leap,
hop. Measure 2
- c. Repeat a and b, starting to left, right arm
up. Measures 3-4
- d. Partners hook right arms, left hands on
hips. Starting with left foot, three run-
ning steps and hop, extending right foot. Measure 5
Repeat d three times. Measures 6-8
- e. Hook left arms and repeat d, starting with
right foot. Measures 9-12
Repeat d and e twice. Measures 5-12
On the last measure run forward four steps
to meet new partner. Instead of running,
schottische, step-hop, or hop polka may be
used.

Repeat from the beginning.

Sailor's Hornpipe



Formation. Parallel lines.

- a. Alternate change steps forward, beginning right, with arms folded and held high, body inclined away from advancing foot. Measures 1-4
- b. Spring on right foot with left toe behind right, right hand thrown out in gesture and left hand on hip; same left; change step right. Repeat, beginning on other side. Measures 5-6
- Alternate change steps backward, beginning right. Measures 7-8
- c. Rope pulling: Look up and raise right hand forward upward as if grasping a rope and then pull down; same left. Continue for 8 counts, at same time advancing quickly on heels by very short steps, time being kept by arm movement. Measures 9-10

Sailor's Hornpipe (continued)

- d. Rowing: Half rocking step with right foot forward, stooping low and reaching forward with hands as you rock forward, pulling and bringing up hands close to front of waist as you rock backward, gradually retreating. Measures 11-12
- e. Lookout: Change steps sideward right with slide; repeat left, right hand held up as if to shield eyes, which are turned to side. Measure 13
Repeat alternately left and right. Measures 14-16
- f. Same as b, turning completely around during each change step. Measures 1-4
- g. Turn to right and take three running steps forward; hop left-sideward right foot forward. Measure 5
Repeat alternately left and right, all the time with hands clasped and held low, with palms toward floor. Measures 6-8

Military Schottische

(Music—any good schottische)

Formation. Double circle, partners facing line of direction, inside hands joined, outside hands on hips.

- a. (1) Schottische forward outside foot.
Schottische forward inside foot.
- (2) Partners face each other and take four step hops in place, beginning with the foot in the line of direction.
- (3) Repeat (1) and (2).
- b. (1) Same as a (1).
- (2) Partners drop hands and with hands on hips turn away from each other with four step hops, making one complete turn.
- (3) Repeat b (1) and (2).
- c. (1) Same as a (1).
- (2) Partners join both hands and make a complete turn, left shoulder leading, with four step hops.
- (3) Repeat c (1) and (2)

Military Schottische (continued)

- d. (1) Same as a (1).
- (2) Boy takes four step hops in place, girl turns in under boy's right arm with four step hops.
- (3) Repeat d (1) and (2), boy turning under girl's left arm.
- e. (1) Same as a (1)
- (2) Partners take skating position (left hands joined and right hands joined, boy's right arm is under girl's left). Boy takes four step hops in place, girl takes four step hops, crossing over in front of boy to his left side. Do not drop hands.
- (3) Repeat e (1), starting with the inside foot.
- (4) Repeat e (2), with the girls crossing back to place.
- f. (1) Same as a (1).
- (2) Hands joined in skater's position. Both turn in under the raised arms with four step hops. Do not drop hands.
- (3) Repeat f (1) and (2).
- g. (1) Same as a (1). This time partners extend arms shoulder high during the schottische steps.
- (2) Turn away from partner with four step hops, hands on hips, and make a complete turn.
- (3) Repeat a (1).
- (4) Take one step in the line of direction with outside foot, swing inside foot in front and behind the outside foot, making a $\frac{3}{4}$ turn finishing facing partner; take a step in the line of direction with the foot nearest the line of direction, and bow to partner.

Maypole Dance



Formation. The step used throughout is a vigorous skip, with high knee action and bending of body from side to side. Dancers in couples form a double circle facing line of direction. No. 1 in each couple is on left.

I. *First part.*

- | | |
|--|-------------------|
| a. Twelve skipping steps. | A, measures 1-6 |
| b. Swing in to face center with four skipping steps. | A, measures 7-8 |
| c. With four skip steps all advance toward pole. | B, measures 9-10 |
| d. With four skip steps all move back from pole. | B, measures 11-12 |
| e. Repeat c and d. | B, measures 9-12 |
| f. Partners join right hands and skip around each other, 16 steps, ending with No. 1 turned away from the pole and facing partner. | C, measures 13-16 |
| g. Repeat f. | C, measures 13-16 |

II. *Second part*

- | | |
|---|-----------------|
| a. One polka step to right, hop and point left foot toward partner; hop again, touching left toe behind right heel. | A, measures 1-2 |
| b. Repeat alternately. | A, measures 3-8 |
| c. Join right hands and turn partner with seven polka steps. All swing in- | |

Maypole Dance (continued)

to single circle with one more polka
step.

B, measures 9-12

- d. Beginning with right foot, all dance
around circle, 16 skips.

C, measures 13-16

III. Third part

- a. Repeat part I, c and d.

B, measures 9-12

- b. (Music B and C). With four skipping
steps, first couple advance to pole and
take ribbon in right hands.

B-C, measures 9-10

- c. With four skips, back to place and
face each other.

B-C, measures 11-12

- d. Each couple do the same in turn.

B-C, measures 13-16

- e. (Music A and B). With 32 skip steps
all do grand right and left, each No. 2
going over partner's ribbon, under
the next, etc.

A-B, measures 1-12

IV. Fourth part

- a. With four skips all advance to pole
and drop ribbons. All join hands
and move back with four skips. Ad-
vance and retire again.

A, measures 1-8

- b. All dance 16 skips around pole.

B, measures 9-12

- c. No. 1 of first couple releases hand of
dancer in front of her. All continue
skipping and No. 1 leads dancers in
a string away from pole.

C, measures 13-16

FOLK DANCES—GRADE VIII

Folk dances are arranged in estimated order of difficulty. It is desirable that the easier ones be taught first.

<i>Title</i>	<i>Columbia</i>	<i>Victor</i>
Virginia Reel* .....	.....	18552
Strasak* .....	.....	.....
Comin' Through the Rye* .....	.....	.....
Portland Fancy** 1 .....	.....	18616
If All the World Were Paper** 10	A3070	18009
Kamarinskaia** 3	A3002	17001
Mage on a Cree** 10	A3063	18009
Oxdansen** 3	A3040	17003
Tarantella*	A3062	17083
Minuet, Don Juan* .....	.....	17087
Russian Polonaise* .....	.....	.....

*Signifies dances for which music and description are given in this course of study.

**Number refers to corresponding number in folk dance bibliography page 293.

This page contains eight systems of musical notation for piano. Each system consists of a treble staff and a bass staff, both in the key of D major (one sharp, F#) and 6/8 time. The notation is as follows:

- System 1:** Treble staff has a series of eighth notes. Bass staff has a series of eighth notes with a repeat sign at the end.
- System 2:** Treble staff has a series of eighth notes with a first ending bracket (1) and a second ending bracket (2). Bass staff has a series of eighth notes with a repeat sign at the end.
- System 3:** Treble staff has a series of eighth notes. Bass staff has a series of eighth notes with a repeat sign at the end.
- System 4:** Treble staff has a series of eighth notes with a first ending bracket (1) and a second ending bracket (2). Bass staff has a series of eighth notes with a repeat sign at the end.
- System 5:** Treble staff has a series of eighth notes. Bass staff has a series of eighth notes with a repeat sign at the end.
- System 6:** Treble staff has a series of eighth notes with a first ending bracket (1) and a second ending bracket (2). Bass staff has a series of eighth notes with a repeat sign at the end.
- System 7:** Treble staff has a series of eighth notes with a first ending bracket (1) and a second ending bracket (2). Bass staff has a series of eighth notes with a repeat sign at the end.
- System 8:** Treble staff has a series of eighth notes with a first ending bracket (1) and a second ending bracket (2). Bass staff has a series of eighth notes with a repeat sign at the end.

Formation. Sets of six or eight couples each, arranged in parallel lines, partners facing each other, boys in one line, girls in other facing them.

- | | | | | |
|----|---|----|----------|-----|
| a. | First girl and last boy either walk forward toward each other with a springy walking step, or skip forward; bow and back to places. | A, | measures | 1-4 |
| b. | Last girl and first boy repeat a. | A, | measures | 5-8 |
| c. | First girl and last boy forward, join right hands and turn each other. | A, | measures | 1-4 |
| d. | Last girl and first boy repeat c. | A, | measures | 5-8 |
| e. | First girl and last boy forward, join left hands and turn each other. | A, | measures | 1-4 |
| f. | Last girl and first boy repeat e. | A, | measures | 5-8 |
| g. | First girl and last boy forward, join both hands and turn each other. | B, | measures | 1-4 |
| h. | Last girl and first boy repeat g. | B, | measures | 5-8 |
| i. | First girl and last boy, forward, turn around each other, back to back, without joining hands. | B, | measures | 1-4 |
| j. | Last girl and first boy repeat i. | B, | measures | 5-8 |
| k. | First girl and last boy turn each other with right arms, and "reel" down the set—girl starts at the head of the line and turns each boy in turn with left arm, alternating with turning partner with right arm, etc., while her partner turns each girl with his left arm alternating with turning his partner with his right, etc. | | | |
- On meeting at the foot of the line, they join hands and glide up the center to the head of the line. On reaching the head of the line, they drop hands, separate and march around outside of their own lines, their respective lines following them. First couple, on meeting at the foot, join both hands and make an arch, under which the couples pass. The first couple remains at the foot.
- | | | | | |
|--|--|----|----------|------|
| | | C, | measures | 1-16 |
|--|--|----|----------|------|

Virginia Reel (continued)

The dance is repeated with the second couple now acting as the first couple, and the first couple as the last couple. The dance is repeated as often as desired, or until all are back in original places.

It is better to have a leader call off the various changes so that all the sets will work together.

A, the first eight measures of the music are repeated 3 times.

B, the second eight measures of the music are repeated twice.

C, the third eight measures of the music are repeated until the first couple have "reeled" down the line and are back at the head, ready to march around and form the arch. The music is finished during the march.

Strasak



Formation. Double circle, partners facing line of direction, inside hands joined, outside hands on hips.

- a. Polka forward, beginning with outside foot, turning toward and away from partner, etc.

Measures 1-3

- | | | |
|--|----------|-------|
| b. Clap three times, partners facing. | Measure | 4 |
| c. Repeat a, and at end of measure 7 inside partner (boy) swings outside partner (girl) to face him. | Measures | 5-7 |
| d. Clap three times. | Measure | 8 |
| e. Each one polka steps to right, both hands on hips. | Measure | 9 |
| f. Point left foot, bending toward partner, and clap three times. | Measure | 10 |
| g. Polka to left. | Measure | 11 |
| h. Point right foot, bending toward partner, and clap three times. | Measure | 12 |
| i. Join right hands shoulder height, three polka steps around partner. | Measures | 13-15 |
| j. Inside partner (boy) polka steps forward to new partner. Outside partner (girl) polka steps in place. | Measure | 16 |

Repeat as many times as desired or until partners meet again.

Comin' Through the Rye



Formation. Double circle, partners facing.

- | | | | |
|----|---|----------|------|
| a. | Step back left, step back right, step back left, bow, raise, bring right foot beside left. | Measures | 1-2 |
| b. | Step forward left, step forward right, step forward left, bow, swaying weight forward on left, replace right foot. | Measures | 3-4 |
| c. | Raise arm sideward, embrace partner, arm sideward, arm down. | Measure | 5 |
| | Right face twice. | Measure | 6 |
| d. | Step forward left foot and bring right foot beside it, looking over right shoulder at partner, repeat right, left, right, always bringing feet together on the even counts and looking over shoulder. | Measures | 7-8 |
| e. | Turn around to left and run back to partner four steps, left, right, left, right. | Measure | 9 |
| | Step sideward left and bow, same right. | Measure | 10 |
| f. | Face line of direction and join inside hands. Touch outside foot forward, same sideward, same backward, bending forward and looking at partner (the last count is a hold). Slide forward three times and hold. | Measures | 3-4 |
| | Repeat f three times. | Measures | 5-10 |
| g. | Touch outside foot forward, same sideward, same backward, bending forward and looking at partner. All face partners. On the third count of measure 4 the outside girl pretends to slap the inside one, while the inside one slaps her own hands low down. | Measures | 3-4 |
| h. | Outside girl turns and runs three steps away, bringing feet together on fourth count. She stands in place and twists her shoulders disdainfully. | Measure | 5 |
| i. | Inside girl turns and runs three steps to partner, bringing feet together on fourth count. She then tries to get the attention of her partner by poking her in the back four times. | Measures | 6-7 |
| j. | Outside girl turns around and pretends to slap her, while inside girl slaps her own hands. Inside girl pretends to slap outside girl. | Measure | 8 |

Comin' Through the Rye (continued)

- Repeat j. Measure 9
- k. Put left foot forward and turn scornfully from partner (outside girl puts right foot forward). Turn to partner and shake hands four times, put arms around each other and run off. Measure 10

Tarantella

A.

1 2 3 4 5

6 7 8 9 10

11 12 13 14 15 16

B.

1 2 3 4 5

6 7 8 1 2

3 4 5 6 7



Formation. Double circle, partners facing line of direction, or double line formation facing forward, inside hands joined.

I. First part

- a. Step right forward and hop, raising left foot forward (bending body to left during hop). Repeat, beginning with left. A, measures 1-2
- b. Four high running steps forward. A, measures 3-4
- c. Repeat a and b three times and on last two running steps face in toward partner. A, measures 5-16

II. Second part—Facing partner

Clap hands together on each second count of Part II. Clap in front at waist height during a and at height of head for b.

- a. Hop left, touching right toe to side, hop touching right toe back of left heel. Repeat. B, measures 1-2
- b. Step right and hop, raising left foot forward; step left and hop, raising right; repeat, making a complete circle to right in place. B, measures 3-4
- c. Repeat a and b. B, measures 5-8

III. Third part

Steps are the same as in Part I only partners join hands and circle in place. Twice with right hands joined and twice swinging to left with left hands joined.

C, measures 1-16

Minuet, Don Juan

1 2 3 4 5

6 7 8 1

2 3 4

5 6 7 8

Formation. Double lines, partners facing each other. Hands on hips.

I. First part

- a. Step right forward, place left foot behind right heel, bending knees (body erect) and at the same time joining right hands and looking under arm at partner. Step back with left foot, straightening knees and returning hand to hip. Step back with right foot and bow.

Measures 1-2

- b. Repeat a, beginning with left foot and joining left hands with partner.

Measures 3-4

- c. Beginning with the right foot, march in half circle four steps (changing places

Minuet, Don Juan (continued)

with partner). Turn left about, facing partner on the fifth step and point the left foot to the side on the sixth count.

Measures 5-6

- d. Salutation: Step left sideward, cross the right foot in rear and bend knees, body erect, straighten knees, close heels together, pause.

Measures 7-8

- e. Starting with the right foot, return to places, passing on the right, and returning left about on the fifth count, pointing left foot to the side on the sixth count.

Measures 1-2

- f. Salutation to the left, as in d.

Measures 3-4

- g. Point left foot to the side, step to the left, place right foot behind and bend knees. Repeat to right.

Measures 5-6

- h. Salutation to the left, as in d, finishing side by side, facing forward with inside hands joined, outside hands on hips.

Measures 7-8

II. Second part

- a. Step forward with the outside foot, bring the inside foot behind, taking the weight on it, and immediately extend the outside foot raised forward, bending the stationary knee, step forward on the outside foot. Repeat, starting with inside foot.

Measures 1-2

- b. Repeat a, outside and inside foot.

Measures 3-4

- c. Face partner, hands on hips, and step to the side with the free foot, place other foot forward and rise on the toes of the back foot, lower heel. Repeat, beginning with the opposite foot.

Measures 5-6

- d. Salutation, as in d, Part I, starting toward the line of direction, and finish side by side, inside hands joined, outside hands on hips.

Measures 7-8

- e. Repeat last eight measures, and finish, facing partners.

Measures 1-8

Repeat all.

Russian Polonaise

INTRO. POLONAISE.

The musical score is written for piano in G major (one sharp) and 4/4 time. It begins with an 'INTRO.' section, followed by the 'POLONAISE.' section. The score is arranged in seven systems, each with a grand staff (treble and bass clef). The melody is primarily in the treble clef, with a supporting bass line in the bass clef. The tempo is indicated by a 'V' (Vivace) marking above the first staff of the polonaise section. The piece concludes with a final cadence in the seventh system.

Formation. Partners in a double circle, facing each other. Stand with arms at side during introduction. Inside person is No. 1, outside No. 2.

I. First part

- a. No. 1 cross arms over chest (count 1) hold on second count, extend arms forward (counts 3-4), to sides (counts 5-6), touch fingers overhead (count 7), arms at sides (count 8). Measures 1-4
 No. 2 repeats a. Measures 5-8

II. Second part

- a. Nos. 1 and 2 right forward diagonal fall out, arms extended diagonally backward downward left, (count 1), hop on right foot (2), left forward diagonal fall out, arms extended diagonally backward downward right (3), hop on left foot (4). This brings partners past each other, back to back. Measures 9-10
 Walk backward to place, bringing feet together. Measures 11-12
 Pass around partner in executing this figure. Lock right arms with partner, curve left arms overhead and circle around with "lame" step; step forward with right foot on first count, hop onto left foot on second count. Measures 13-16

III Third part

- a. No. 1 passes arm around waist of No. 2, No. 2 resting left hand on No. 1's right shoulder, outer arms curved high overhead. With outer foot leading, skip around circle. Measures 17-25
 b. Take "lame" step as in Part II. Measures 26-32

IV. Fourth part

- a. Skip sideward right. Measures 9-10
 b. Skip sideward left. Measures 11-12
 c. "Lame" step. Measures 13-16
 d. Repeat a, b, c. Measures 9-16

VI Fifth part

- a. At conclusion of Part IV all swing into a single circle, facing inward with hands joined. Skip sideward. Measures 17-20

Russian Polonaise (continued)

- b. On eighth count, leap and give Russian call "Ki"; repeat to left. Measures 21-24
- c. "Lame" step. Measures 25-30
- d. Finish with "attitude" and hold for last two measures. (Attitude—raise outer arm forward and strike outer heel at side, looking at partner.) Measures 31-32

PART IV. GAMES AND CONTESTS

The following games have been grouped by grades, with the feeling that they cannot be advantageously played in any grade earlier than that in which they are placed. Any game may be played in a later grade, and many of them should be.

Games marked with an "R" are considered suitable for use in the ordinary classroom. The use of these should not be restricted to the classroom, however, as some of them make excellent gymnasium or playground games. If there is much clear space in the front of the room, several of the other games can be used.

A game should be played until well learned, as only after thorough learning does it become attractive and recreational. Nevertheless, a variety of games should be taught and played. Lack of interest in a game is usually due to overuse, or to poor teaching.

Every school should be provided with at least the following material:

Basketballs, 2

Volley balls, 2

Bean bags, two to six dozen, according to size of school

Jump ropes (20 feet long), 2

Jump ropes (8 feet long), 6

Indoor baseballs (14 or 17 inch), 2 to 12

Tennis nets for volley ball, 2

Posts (8 feet long) for volley ball, 2 sets

Indian clubs (two-pound), 6

Quoits, 1 set

First Grade

("R" signifies games suitable for classroom use)

- | | |
|--------------------------|-------------------------------|
| 1. Squirrels in Trees | 7. Birds "R" |
| 2. Slap Jack "R" | 8. Skip Tag |
| 3. Pussy Wants a Corner | 9. Who's Afraid of the Tiger? |
| 4. Drop the Handkerchief | 10. I say Stoop "R" |
| 5. Cat and Mice | 11. Catch the Handkerchief |
| 6. Squirrel and Nut "R" | 12. Imitation "R" |

Squirrels in Trees. (Goal Game) Have three players stand so as to represent a hollow tree. This is done by making a small circle, pupils taking hands or placing hands on each other's shoulders, facing the center of the circle. A fourth player stoops within the circle to represent a squirrel. Have the others notice how this is done, and then have them all form groups of four in the same way. There must be one extra player who is a squirrel without a tree. When the teacher claps hands, the squirrels must change trees, and the homeless squirrel tries to get a tree. This leaves another squirrel out, and the game is repeated. After a time, have each squirrel choose one of the players of the tree to change places with him, so that all may have a chance to be squirrels. If there are two extra players, have them both be squirrels hunting a home. (Illustration 21)

Cat and Mice. (Tag Game) The players form a circle, with two or three players in the center. These are the mice. The old cat creeps around on the outside of the circle and finally is allowed to enter. The mice cannot go outside the circle. The cat chases them around inside the circle, and as each mouse is caught he takes his place with the other players in the circle. The last mouse caught becomes the old cat for the next game.

Squirrel and Nut "R". All the players but one sit at their desks, with heads bowed on the arms as though sleeping, but with one hand outstretched. The odd player, who is the squirrel and carries a nut, runs up and down the aisles and drops the nut into one of the outstretched hands. The player who gets the nut jumps up and chases the squirrel, who is safe only when he reaches his own nest (seat). All the other players wake up and watch the chase. If the squirrel is caught before he reaches his nest, he must be squirrel the second time. If he reaches his desk safely, then the other player becomes the squirrel.

Birds. Each row takes the name of a bird. When the teacher calls the name of any bird—for instance, the "blue birds"—all

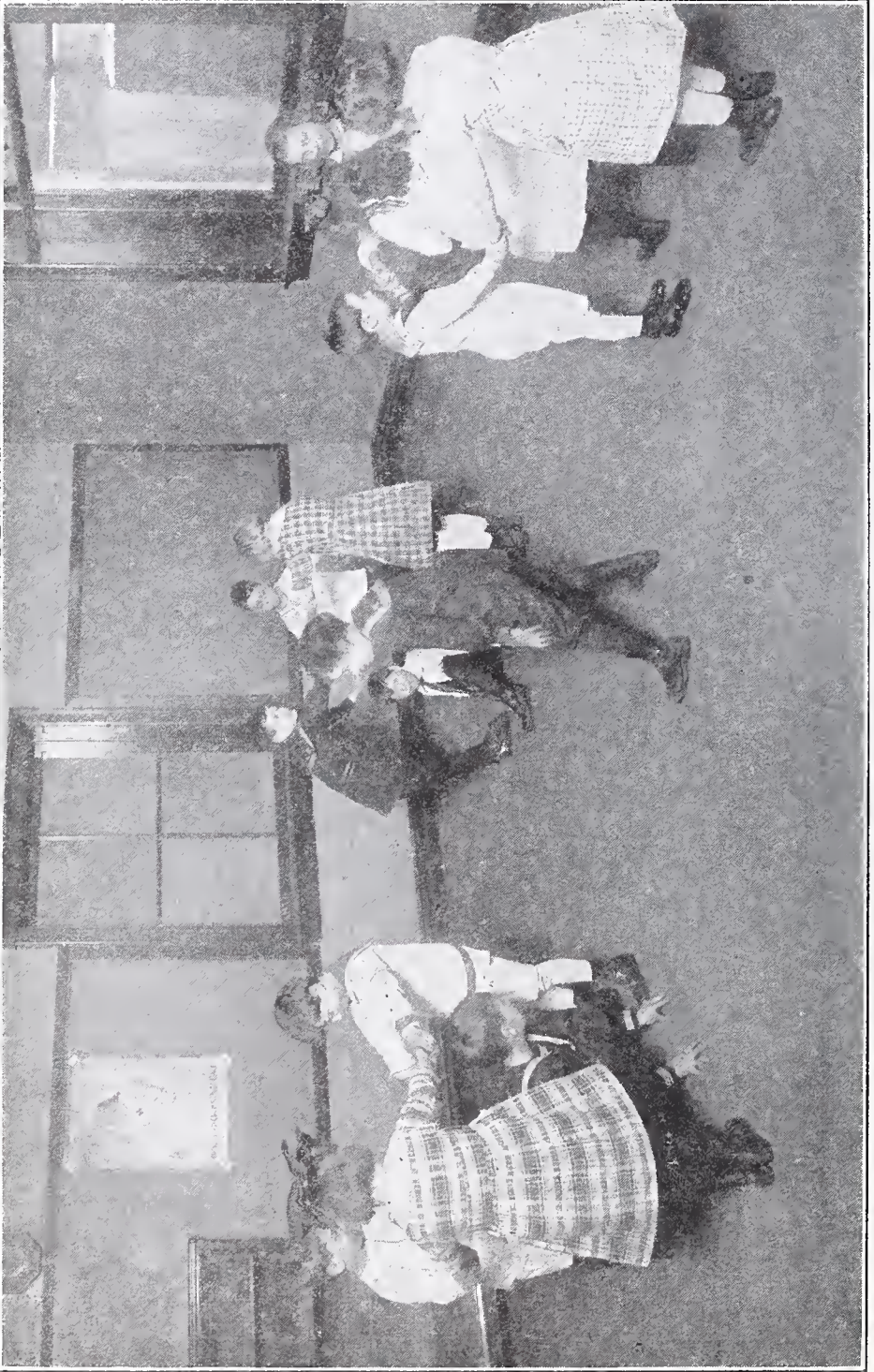


Illustration 21. Squirrels in Trees

the blue birds fly around the room, finally returning to their seats, when another bird is called. This continues until they have all been called.

Skip Tag. All players but one form a circle. The odd ones skips around on the outside of the circle and tags another player. The one tagged skips after the tagger, trying to catch him. If he is caught, he must be "it" again; but if he reaches the vacant place first, he is safe, and the other player becomes "it" and skips around the circle, beginning a new game.

Who's Afraid of the Tiger? (Goal Game) Two goal lines are drawn parallel, about 30 feet apart. This distance may be increased according to the ability of the players. All the players but one line up behind one goal line. The odd player is the "Tiger" and stands in the space between the two goals. He calls, "Who's afraid of the Tiger?" The others answer, "No one," and immediately run toward the opposite goal, the "Tiger" trying to catch them before they have safely crossed the goal line. All players caught assist in catching the remaining players, but only the original "Tiger" may ask the question, and no player may cross the line until the answer is given. The last one caught becomes the "Tiger" for the next game.

Slap Jack "R". All the players but one stand in a circle. The odd one stands inside the circle. Those in the circle bend their elbows, which should touch their sides, and extend their hands in front with the palms down. The object of the game is for the one in the center to slap the extended hands of any player in the circle. The circle players may bend the hands downward or sideward, but may not withdraw the arms or change the position of the elbows. Anyone slapped in this way changes places with one in the center.

In the schoolroom, this game may be played in groups, with the players seated instead of in a circle. Two rows face each other to form a group, and the one who is "it" walks up and down the aisle. It is necessary to have one extra player for every two rows to be "it."

Pussy Wants a Corner. (Goal Game) Each player but one has a goal. This goal may be a chair, desk, corner, mark or other object. The one who has no goal goes up to another player and says, "Pussy wants a corner." The answer is, "Ask the next door neighbor." During this time the others change goals, and the odd one tries to get one. When he has tried several times without success, he may go to the center of the playing space and call "All change," and all must change goals, thus giving him a better chance. The one left out is "it," and the game begins as before.

Drop the Handkerchief. All the players but one stand in a circle. The odd player runs around on the outside of the circle, carrying a handkerchief, which he drops behind one of the players. The players in the circle must not look around as the runner passes, but must face the center of the circle. As soon as a player discovers that the handkerchief has been dropped behind him, he must pick it up and as quickly as possible chase the one who dropped it. Whichever player reaches the vacant place first is safe, and the one left out takes the handkerchief and is "it" for the next game.

I say "Stoop." "R." (Imitative), A leader stands before the class, all of whom are standing, and says, "I say 'Stoop,'" and at the same time imitates the command, stooping and rising as in deep knee bend. All the players must stoop also; but if the leader says, "I say stand," they must all remain standing. The leader tries to fool the players by stooping when he gives the command to "stand" and vice versa. If she sees any player stooping or standing at the wrong time, that player must be seated. The last one remaining standing may be the next leader.

Another and better way of playing the game is to have the first one caught come to the front and be the leader.

Catch the Handkerchief. One player is chosen to be "it." The others form a circle, facing inward, feet apart, hands open behind their backs, palms up. The one who is "it" runs outside the circle, and drops a handkerchief or other article into the open palm of one of the players in the circle, and keeps on running in the same direction as he has been going. When the other player feels the handkerchief in his hand, he starts around the outside of the circle in the opposite direction from the other runner. Each tries to reach first the open place which the second player has just left. Whoever reaches this place last is "it" for the next play. As they pass each other, when running about the circle, they should pass to the right.

Imitation "R". The teacher or a chosen child acts as leader, doing various gymnastic exercises or fancy steps. The others imitate. The best imitator may be chosen as the next leader.

Second Grade

("R" signifies games suitable for classroom use).

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|-----------------------------|--------------------------------|
| 1. Bird Catcher | 7. Squat Relay |
| 2. Fox and Squirrel | 8. Eraser Relay "R" |
| 3. Good Morning | 9. Bean Bag Relay Sidewalk "R" |
| 4. Group Racing "R" | 10. Catch Ball |
| 5. Run for Your Sup-
per | 11. Bean Bag Passing Race "R" |
| 6. Bean Bag Toss | |

Bird Catcher. (Tag Game) Mark out a nest in one corner of the room and mark a cage in another. A mother bird is chosen, who takes her place in the nest.

Another player is chosen to be the "Bird Catcher" and stands midway between the cage and the nest. If played in the classroom, the remaining players sit in their seats, but if played in a gymnasium or out-of-doors, they stand beyond a line at the farther end of the ground, which is called the forest. Name these players in groups of three or four after different kinds of birds. The groups should scatter so that all the robins and sparrows will not come from the same place.

The mother bird calls the name of a bird and all the players having that name run toward the nest, the bird catcher trying to intercept them. All birds caught are put in the cage. After all the birds have been called, see whether the nest or the cage has the most birds. If the class is large, it is better to have two catchers. The children will enjoy having the bird catchers form a door to the cage with raised arms, and all other players count the birds as they come out.

Fox and Squirrel. (Goal Game) Have three players stand so as to represent a hollow tree, pupils taking hands or placing hands on each other's shoulders, facing the center of the circle. A fourth player stoops within, to represent a squirrel. Have the other players notice how this is done, and then have them all form groups of four in this way. There must be an odd squirrel and also another player who is a fox. The fox chases the odd squirrel, who can escape only by going into a tree. But the tree will hold only one squirrel; so the squirrel who was in the tree must run out as soon as the other squirrel enters, and the fox chases this one. Any squirrel tagged by the fox while out of a tree becomes a fox, and the fox becomes the squirrel and must instantly run away to get in a tree to avoid being caught. Frequently change the players who are taking the parts of trees and squirrels and foxes so that all may have a chance to run. This is a good game for outdoors.

Good Morning. (Goal Game) All players but one form a circle, facing inward. The odd one goes around outside of the circle and taps another player on the back. They run around the circle in opposite ways and on meeting they must stop, shake hands, bow, and say "Good Morning" three times, then run on in the same direction as before. The one reaching the vacant place first is safe, and the one left out is "it" and starts a new game.

Group Racing "R" (Group Contest) The players in each row of seats form different groups. The row's race to find which can run

around its own row and be seated first. The winners of two such races compete in the same way, thus finding the champion row for the day. In every race each player must go entirely around the row of seats to which he belongs, seating himself from the side where he arose.

It is better not to have two adjacent rows racing at the same time as there is danger of collision. It is better to designate every other row, and have the alternate rows race together.

Run for Your Supper. (Goal Race) Players stand in a circle. One player goes around the inside of the circle, holds out his hand between two players, and says, "Run for your supper." These two run around in opposite ways outside the circle, the first one reaching the vacant place winning. The other player now walks around inside the circle, and starts the next runners. The game may be varied by having the player inside the circle change the command to "Skip for your supper," "Walk," "Hop," "Fly," "Gallop," etc.

Bean Bag Toss. (Imitative) The chosen leader tosses a ball or bean bag to the different players, who immediately return it to the leader. At first any kind of throw may be used, but later the ball must be returned by the kind of throw the leader uses. It is a miss to drop the bean bag or to throw it beyond the reach of the leader.

Squat Tag. One player is chosen to be "it." The others scatter around the room. The one who is "it" tries to tag the players, who can escape only by squatting (knees bent). They are free from being tagged as long as they hold this position. When the one who is "it" is not near, they stand up. Each player may use this method of escape only three times and then they can escape only by running. The player who is tagged becomes "it," and the game begins again.

Eraser Relay "R". See that every seat in a certain number of rows is filled, or arrange every row so that the same number of players are in each. Fill the seats toward the front of the room, and do not allow a vacant seat between two players. Place an eraser on the front desk in every row. At a single to start, the first player in every row takes the eraser in both hands and passes it over the head to the player behind him. This continues until the last child in the row receives it. This child takes the eraser, runs forward on the right side of his row, and places the eraser on the rack at the front of the room, then returns the same way to his seat. The children should each be given a chance to sit in the last seat.

Bean Bag Relay Sideward "R". Arrange players so that all the seats are filled in rows across the room. Place a bean bag on each desk of the row on one side of the room. When a signal is given, each child in the row having the bean bags quickly passes his bag to the player across the aisle from him, who passes it to the next one,

etc., until the bags are held by the players on the opposite side of the room from where they started. Score should be kept to show how many times each transverse row wins.

Catch Ball. The players are numbered and scattered. One tosses a ball, at the same time calling the number of some player. This player must run forward and catch the ball before it has bounded more than once. Any player successful takes the place of the first tosser. Anyone who fails rejoins the others, but three failures put him out of the game.

Bean Bag Passing Race "R". The children are divided into two or more teams, or sides, of equal numbers. Each team is lined up in an aisle, on the rear desk of which are a number of bean bags. In front of each aisle is a box or a basket. At a signal, the bags are taken one at a time from the desk, passed down the line by each child, and thrown into the basket by the one in front. The team finishing first wins.

Third Grade

("R" signifies games suitable for classroom use)

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|-----------------------------------|----------------------------|
| 1. Single Relay | 8. Fox and Rabbit "R" |
| 2. Bean Bag Circle Toss | 9. Telegram "R" |
| 3. Automobiles "R" | 10. Cat and Rat |
| 4. Blackboard Relay "R" | 11. Follow the Leader "R" |
| 5. The Night Before Christmas "R" | 12. Poison |
| 6. Bean Bag Relay "R" | 13. Simon says "R" |
| 7. Exchange Tag "R" | 14. Tag the Wall Relay "R" |

Single Relay. A wall or fence may be chosen for the goal, or a line may be drawn on the floor or ground, or any object may be placed on the floor for each team, around which each team member must run. A starting line is drawn about fifty yards back from this goal.

The players are divided into two or more teams of equal numbers. Each team lines up in single file behind the starting line. There should be about four or five feet distance sideways between the files.

At a signal, the first one in each team runs forward to the goal. If the goal is a wall or fence, he touches it with his hand; if a line, he touches it with his foot; if an object, he runs around it. He then runs back to his team and touches the outstretched hand of the next player, who has moved forward to toe the starting line. (The first runner then goes to end of the line.) Each player in turn, as soon as touched, runs forward, touches goal and returns the same way. An object may be passed, instead of the tagging, if so desired.

The file wins whose last runner is first to dash across the starting line on his return run.

It is a foul to start over the line before being touched by the returning runner.

Bean Bag Circle Toss. All players form a circle, separated from each other by a small space. Every other player should have a bean bag. At the signal from the teacher, each player turns toward his right-hand neighbor, tosses his bag to him, turning at once to receive the bean bag which is coming to him from the left. The game should move rapidly, as the aim is to develop quickness and skill. When the tossing has gone once or twice around the circle to the right, the direction should be changed to the left. It is well to have one of the bags a different color from the others, so as to know when the circle has been completed.

When the players become proficient in this form of the game, more bean bags may be added, until all players but one have a bag.

Automobile "R". (Relay Race) At the beginning, the captain for each row names the automobile it represents. The first child in each alternate row at a given signal runs forward around his seat and then to the rear on the left side, completely encircling his own row of seats. As soon as he is seated, he tags the next child behind him, who runs in the same manner; and this continues until the last child in the row has run and has returned to his seat. The other rows then play in the same way, and finally the winning rows compete.

Blackboard Relay "R". The competing rows must be placed where there is a blackboard at the front or rear. Each competing row must have an equal number in it. The first player in each row has a piece of chalk. At the signal, he runs to the board and makes a mark with the chalk, then returns, sits down, and hands the chalk to the next player, who runs and marks in his turn. This continues until the last player has made his mark and has returned to his seat. Later, players may be required to make a cross, square, circle, capital letter, small letter, comma, dash, question mark, write a word, etc. The teacher is the judge as to whether these marks come up to the requirements, and each team is charged with a foul for every defect.

The Night Before Christmas "R". (Tag Game) Players are in a circle or in their seats. Give each player the name of something connected with the story of Santa Claus, as sled, reindeer, snow, fur coat, chimney, Christmas tree, stocking, candy, pop corn, horn, drum, etc. One chosen to be "it" must stand in the center, or in front of the room, and tell a Christmas story. Whenever he mentions the name of any of these things, the one who has that name must turn around.

If the name of Santa Claus is mentioned, all must turn around. Any player who can be tagged by the one who is "it" before he has turned completely around, becomes "it," and must go on with the story. The circle must be of the right size to make this game successful. If seats are available, the players may sit, and then the circle should be larger. If played in the classroom, the players should sit in their own seats, and the player who is "it" may walk up and down the aisles.

This game may be adapted to any holiday, such as Thanksgiving, Easter, etc., by taking the names connected with such holiday.

Bean Bag Relay "R". Draw a circle a foot in diameter in front of the front seat in each row, and another back of the back seat. Place three bean bags in each front circle. At the signal, the first player in each row starts forward, takes the bean bags one at a time from the front circle and places them in the back circle, then takes his seat and tags the next player behind him. This player starts toward the back circle, and carries the bags to the front circle, one at a time. This continues until all have run and the last player is seated. The row finishing first wins, unless fouls have been made.

It is a foul to take more than one bag at a time, to start before being tagged by the preceding runner, or to fail to place the bags in the circle. No team making fouls may win, unless all have made fouls; then the one with the fewest fouls wins.

Exchange Tag "R". Players are seated in their own seats. The one chosen to be "it" stands in front of the rows of seats. The teacher calls the names of two players who must try to change seats before the one who is "it" can tag either of them. The one tagged is "it". If neither is tagged, the same one remains "it" and two other names are called.

Fox and Rabbit "R". Two bean bags should be used, one white and one red. The white one represents the rabbit, and the red one the fox. One child in the circle is given the "rabbit," which he sends around the circle by passing it quickly to the one next to him, and so on. A moment later the "fox" is started, giving chase to the rabbit. The "rabbit" must reach the starting point before it is overtaken by the "fox."

This game may also be played with the children seated in their own seats. The bags are then passed back in one row and forward in the next, and so on.

Telegram "R". (Relay Race) Players are in two equal teams, lined up on opposite sides of the room, facing the center. The odd player, or the teacher if there is no odd player, stands in the front of the room, directly in the middle, with a telegram in each hand.

(Use a bean bag, piece of chalk, piece paper, or a handkerchief.) Mark a starting line for each team near the wall and equally distant from the sender. At a given signal, the first player of each team runs and takes the telegram from the sender, runs up the first aisle of his side of the room and down the next one, and then across to the next player on his side (who has moved up to the starting line), hands him the telegram, and goes to the foot of his line. As soon as the second player receives the telegram, he runs up and down the same aisles as the first runner, and hands it to the next player, and so on. The last player rounds the two aisles, and takes the telegram back to the sender.

Cat and Rat. (Tag Game) Players are in a circle, grasping hands. One player is outside and is the cat; another is within and is the rat. The cat says, "I am the cat." The rat replies, "I am the rat." The cat says, "I will catch you." The rat says, "You never can." The cat then tries to tag the rat. The players assist the rat by letting him pass under their arms, but prevent the cat from doing so. If it proves too difficult for the cat to tag the rat, have two cats chase the same rat. If there are forty or more players, it will be better to have two games. When the rat is caught, let those who have been running go into the circle and choose other runners.

Follow the Leader "R". One player who is especially resourceful or skillful is chosen as leader. All the others form in single file behind him, and imitate anything he does. The leader aims to keep the line moving, and sets hard tasks for them. He should go over and under obstacles, touch high points by jumping, etc. Anyone failing to perform the task drops out of the game, or pays a forfeit, as is decided beforehand.

Poison. A circle is marked in the floor or ground, one-third as large as one formed by the players clasping hands outside it. Each player tries to push or pull the others into the marked circle, but to keep out of it himself. Anyone who touches the ground within the circle, if with only one foot, is said to be poisoned. (This game may be played stopping at this point.)

As soon as this happens, the players cry "poison" and at once break the circle and run for safety to avoid being tagged by the one who is "poisoned." Safety consists in standing on wood. The nearest chip will answer, but growing things are not counted. Any other material may be named as safety. Anyone caught before reaching safety or in changing places becomes a catcher, and when all have been caught the ring is once more surrounded.

Simon Says "R". (2 to 60 players) The players are standing as they would for a gymnastic lesson. The teacher gives gymnastic com-

mands to the class, with the variations that she may precede the command with "Simon says." Thus—"Simon says Attention!" "Simon says, Left—face!" "Simon says, Hands on hips—Place!" So long as Simon says to take exercise, the players follow command. But if the teacher should say, "Arms sideward—Raise!" and the command be taken by a player, that player must be seated. The player standing longest wins; or a time limit may be used, and the players standing at the end of the time win. The success of the game depends upon the quickness of response and the alertness on the part of the teacher to vary commands or to give them in quick succession.

Tag the Wall Relay "R". (Relay Race) Two or more rows compete. The player in the back seat rises at a signal from the teacher, runs forward down the aisle, tags the wall at the front of the room, and returns to his seat. As soon as he has reached his seat, the player next in front of him does the same, the relay being completed when each player in turn has run. The line whose front player is first seated wins.

Fourth Grade

("R" signifies games suitable for classroom use)

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|-----------------------|------------------------------|
| 1. All Up Relay "R" | 8. Ducks Fly "R" |
| 2. Arch Ball "R" | 9. Steps |
| 3. Schoolroom Tag "R" | 10. Hopping Race |
| 4. Black and White | 11. Hurly Burly Bean Bag "R" |
| 5. Three Deep | 12. Lamé Wolf |
| 6. Jump the Shot | 13. Flag Relay "R" |
| 7. Beetle Goes Round | |

Suitable games may also be selected from the previous grades. Adapt the games to your room or playground. Teachers may have to make changes in different games to meet local conditions.

All Up Relay "R". Draw two circles, six inches in diameter, with rims touching, in front of each row of seats. In one of each pair of circles place an object that will stand up, as an Indian club, eraser, nine pin, or a six-inch piece cut from a broom handle or curtain pole. See that all objects used will stand up equally well. At a signal, the first one in each row runs forward, takes the object from the one circle and stands it up in the other circle, using one hand only. It is a foul to stand the object outside the proper circle or to fail to make it stand. This player then runs back, sits down, and tags the next player behind, who runs up and changes the object back to original circle, and so on, until all players have run. The row finishing first wins, providing it has made no fouls; if fouls are made, the row making the least number of fouls wins. To make the game more



Illustration 22. All Up Relay

exciting, two or three objects may be used in each circle instead of only one.

If possible, have enough judges to count all the fouls.

This game can be played in an open space, with the different teams lined up behind a starting line and the circles a number of feet in front of the line. (*Illustration 22*)

Arch Ball "R". (Relay Race) Players are standing in an open space, the same number in each row, and the first one in each row standing just behind a starting line drawn on the floor. The players in each team line up one behind the other. The captain of each team has a ball, or bean bag, or any other object. At a signal he passes this object quickly over the heads of the players, each player in turn handling it; the last one in each line runs forward on the right side of his row, which at the same time moves back one place, and takes his place at the front of the line, and at once begins the same play. This continues until the captain is again in front. The row doing this first wins. It is a foul if any player fails to handle the object in his turn, if any player who drops the object does not himself get it and pass it on from his place in the row. If fouls are made, the team wins which makes the fewest fouls.

This game may be played in the classroom, with the players seated in their seats. The row should contain an equal number of players, and there should be no vacant seats between players. The object is passed over the heads, the last one in each row runs up the right side of his aisle with it. When he gets to the front seat, all the players in that row move back one seat, and he sits down in the first seat, and the object is again passed back, and so on. This continues until the players are in their original seats.

Schoolroom Tag "R." Mark a circle on the floor in the front of the room. The player who is "it" may stand near, but not in the circle. The teacher calls the names of three players, who rise and try to reach the circle without being tagged. They may run in any aisle, in either direction. The one who is "it" must chase them, and must not stand and wait for them at the circle. The first one tagged is "it," and the game continues as before. If none is caught, three more are named. Name different players each time, in order to give all a chance.

Black and White (Day or Night). (Tag Game) The players are divided into two equal groups and stand facing each other on opposite sides of a line, or about four feet apart. One side is called "Blacks" and the other the "Whites." Each "White" should tie a handkerchief on his arm.

The teacher has a piece of cardboard, painted black on one side and white on the other. This she throws into the air, and if the white side is up when it alights, the white party runs toward its goal, which is a line drawn twenty or thirty feet back of the center line on the White side. The members of the Black team chase them, trying to catch as many of the Whites as possible before they cross the goal line. These captives must join the opposing party.

The leader should stand to one side, so as to be out of the way.

The game continues indefinitely. The side having the most players at the end wins the game.

The teacher may hold up the card instead of throwing it on the floor, and the side having the color shown must run; or she may simply call the color which is to run.

Three Deep. (Tag Game) The players form a circle, count off by twos, and each number one steps behind the player at his right. This quickly gives a double circle, players facing center. Choose one for a runner and another for a chaser. The runner runs around the circle, and may become safe by going in front of any group and staying there, thus forming one group that is "three deep." The last one in the group that is "three deep" becomes the runner, and must immediately run. The chaser can tag the last one in any group that is "three deep"; so the player who finds himself at the rear of a group of three should try to get in front of another group, or in front of his own group, before the chaser can tag him. The one who is tagged at once becomes the chaser, and the chaser becomes the runner. Discourage long runs, and encourage quick changes instead.

As a preliminary game or if the playing group is small, this game may be played as "two deep," having a single circle with players standing several feet apart. Designate a runner and chaser as above. The chaser tries to tag the runner before he can stand in front of another player. This second one in a group of "two deep" becomes the runner.

Jump the Shot. The players stand in a circle, with one in the center holding a rope with a weight on one end. The center player swings the rope around to describe a large circle on the floor, with a sufficient length of rope to place the weight in line with the feet of the players in the circle. The circle players jump to avoid being caught around the ankles with the rope. Any player caught in this way must drop out of the circle, the player winning who stays the longest. The rope is swung slowly at first, but gradually the speed increases. The weighted end must be kept close to the floor.

A bean bag or two, a bag filled with sand or oats, may be tied to the end of the rope to weight it, or the shot bag used to weight the



Illustration 23. Jump the Shot

ends of the rope used for the jump standards may be used. This bag, however, is heavy and hard, and may lead to accidents with inexperienced players. (*Illustration 23*)

Beetle Goes Round. Single circle formation, with players facing center of circle, hands outstretched behind. One player runs around the outside of the circle, carrying the "beetle" (a twisted towel or a knotted handkerchief.) He places this in the hands of the players, unseen by the others. The one receiving the beetle turns to the player on his right and begins to strike him with the beetle. The player immediately runs, pursued by the striker, who chases him around the circle back to his place, striking as often as possible. The player having the beetle then continues the game by running around the circle and placing it in the hand of another player.

An old tennis sneaker may be used as the beetle. Care must be taken to strike only below the shoulders.

Ducks Fly "R". (Imitative) The players stand beside desks. The leader stands in front of the class and gives a command, at the same time imitating the movement, as "Boys run." The leader runs in place and all the players must imitate him. However, if he gives the command "Ducks fly" or "Fish run" and makes the accompanying movements, the players must not imitate him for ducks do not fly and fish do not run. Many exercises may be used, such as *walk, jump, stoop, swim, fly, hop, throw, catch, bat, whirl, etc.* Whenever the leader sees any player fail to imitate him when he should, or anyone that imitates when he should not, he may call that one up to take his place as leader.

Steps. The ground is marked off by two parallel lines from 50 to 200 feet apart. One player stands on one of these lines, with his back to the others, who line up on the opposite line.

The players advance until they cross the line where the counter is stationed. They may advance only by short stages, during which the player in front counts ten.

Immediately upon his saying "Ten!" they must stand still, and he at once turns to look at them. He will call the name of any player or players whom he sees moving, and any so called must go back to the starting line and begin over again. This counting ten by the one player and moving forward of the others continues until all have crossed the line where the counter stands. The last one over changes places with him for the next game.

Hopping Race. (Relay Race) A starting line is drawn on the ground, behind which the players stand in two or more single files facing the goal. The goal should be ten or more feet from the start-

ing line, and may consist of a wall or a line drawn on the ground. At a signal, the first player in each line hops on one foot to the goal and hops back to the rear end of the line, which has moved forward to fill his place when he hopped out. He touches the first player in the line as he passes him, and this player at once hops to the goal and back. Each player thus takes his turn. The line wins whose leading player first regains his place. In a schoolroom, the players remain seated until it is their turn to hop. If the game is repeated, have the players use the other foot.

Hurly Burly Bean Bag 'R'. (Relay) Players seated, a bean bag on each front desk. At signal, each front player takes bag and tosses it up and back over his head. The player behind him must clap his hands after the bag is thrown and then catch it, or pick it up, and do the same with it. The rear player, on getting the bag, hops down the aisle to the front of the room and there executes some movements previously agreed upon; while he is doing this, all the other players move back one seat. When he has finished the movement, the player from the rear takes the front seat and begins as at first. This continues until the player who was in the front seat reaches it again, and puts the bag on the desk as in the beginning. The row doing this first wins.

Lame Wolf. The player who is chosen "it" is called "Lame Wolf." The other players are called "children." At one end of the play space, a den is marked off for the wolf; at the other end, a house for the children. Whenever the wolf enters his den, the children run out and begin teasing him, calling, "Lame Wolf can't catch anybody." Then the wolf runs from his den hoping to catch some children. Under the rules of the game, he can take only three steps when his lame leg compels him to continue by hopping on one foot. Any children caught must go to the Lame Wolf's den, become Lame Wolves, and help to catch other children. The game continues until only one child remains uncaught, who becomes the wolf, if play is continued. If any of the wolves run after the first three steps instead of hopping, the children may drive them back to the den. Either children or wolves may at any time return to their own home for rest.

Flag Relay 'R'. Across the schoolroom, in front of the desks, is drawn a long chalk line. The children are seated having the same number of players in each row, and a flag is given to the first child in each row. He takes this to the back of the room at the end of the aisle, between the seats, and stands with his foot touching the rear wall. At the command "Go!" he runs down the aisle to the chalk line, faces about and runs back to the rear wall. There he is met by the second child from his row, to whom he gives the flag. This

child in turn runs as the first did. The row which first runs all of its players wins.

Variations may be worked out, such as having them hop instead of run, or by having them stop at the desk and do a definite task, such as picking up and placing a bean bag or book, or performing some exercise.

Fifth Grade

("R" signifies games suitable for classroom use)

- | | |
|----------------------|--------------------------|
| 1. Jack Rabbit Relay | 9. Partner Tag "R" |
| 2. Skin the Snake | 10. Touch Ball |
| 3. Hang Tag | 11. Duck on the Rock |
| 4. End Ball | 12. Straddle Ball |
| 5. Last Couple Out | 13. Bears and Cattle |
| 6. Number Relay "R" | 14. Stride Ball |
| 7. Dodge Ball | 15. Over and Under Relay |
| 8. Wrestling Circle | 16. Shuttle Relay |

Jack Rabbit Relay. The players are divided into two or more teams of equal numbers. Each team lines up in single file behind the starting line. There should be about four or five feet distance sideways between the files. The captain of each team has a wand or a piece about three feet long cut from a broom handle. Each captain stands toeing the starting line.

At a signal, the captains turn and give one end of the wand to the other player next behind, while the captain retains hold on the other end. Then these two players stoop down and run back to the end of the line, one at each side of the file, holding the wand as near the floor as possible and parallel with it. Each one in line jumps over the wand as it reaches him, giving the appearance of jack rabbits. After the last one in line has jumped, the one who was second in line runs back to the head of the line, and gives one end of the wand to the third player, while the captain takes his place at the end of the line. This continues until the captain is again at the head of the line. The team wins whose captain is first to return to his original place. (*Illustration 24*)

Skin the Snake. The players are divided into two or more teams of equal length. It is better not to have the lines too long. See that there is plenty of room at the end of line. Teams line up in single file, captains toeing a starting line. At a signal, all jump to a side-stride position and reach the right hand between the legs, joining it with the left hand of the player behind. All begin to walk backward, keeping feet well apart, with the exception of the last player in line,

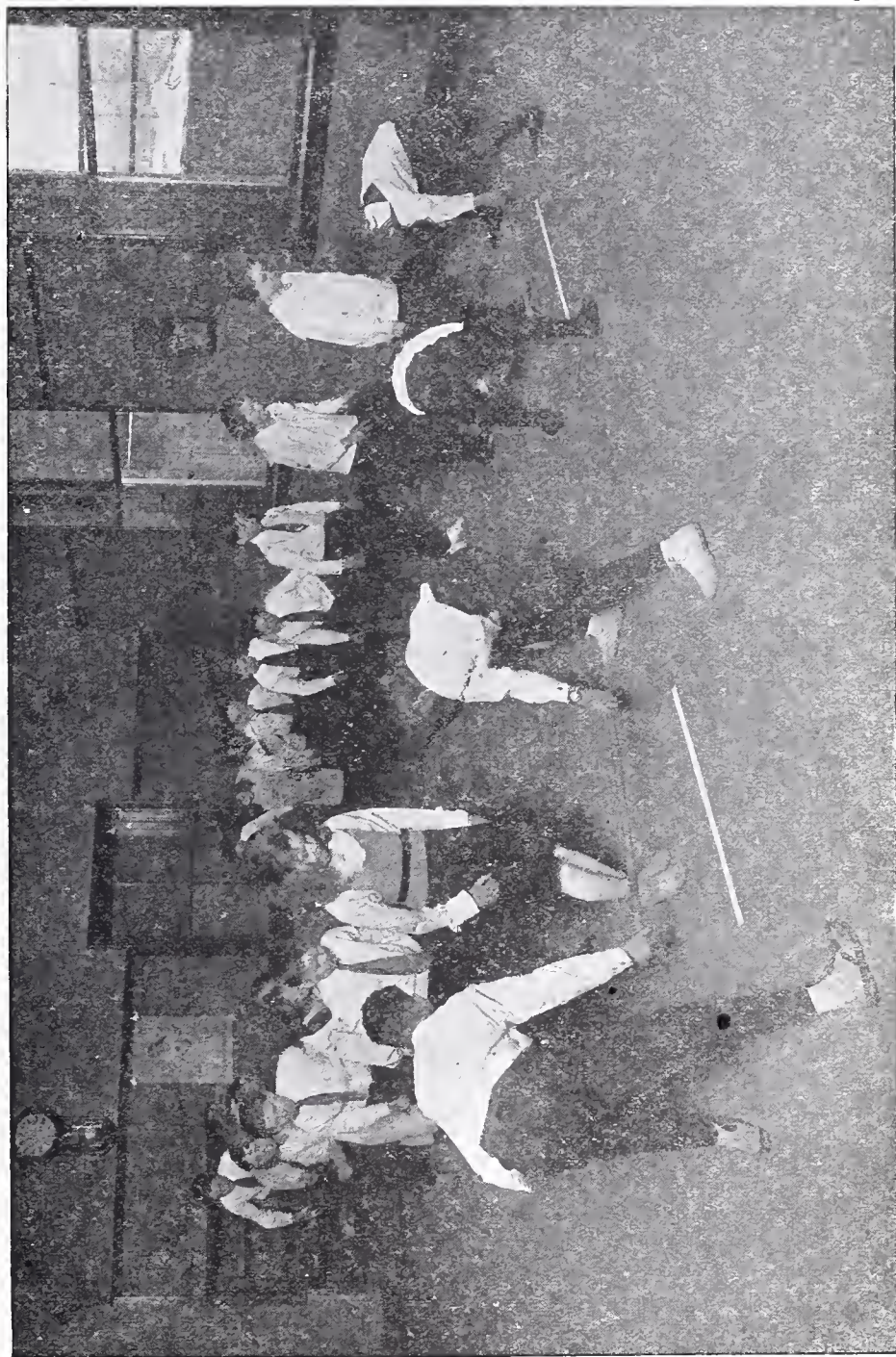


Illustration 24. Jack Rabbit Relay

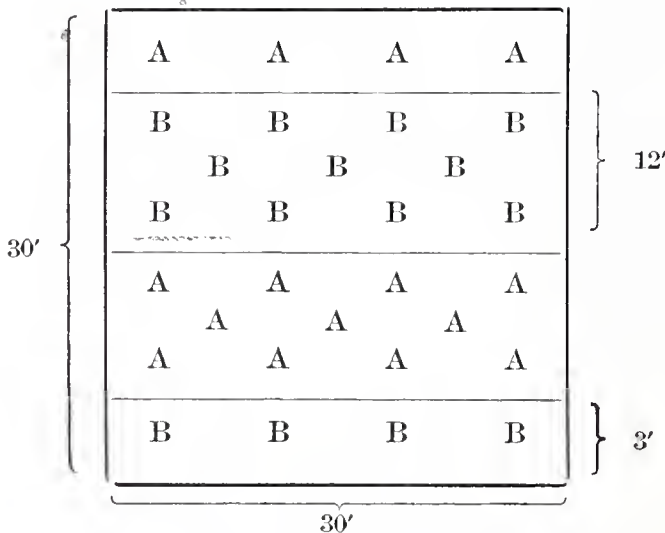
who sits down, and then immediately lies down on his back. The next player walks backward astride him, until he can go no farther, when he also lies down, with the first player's head between his legs. This backing and lying down movement continues until all players are lying down in a straight line on the floor. Then the last one to lie down gets up and walks astride the line toward the front, pulling the boy behind to his feet, and so on, until all are standing in original position.

The grasp of the hand is retained throughout.

Care must be taken by those lying down to place the feet immediately as close to the body of the one in front as possible, in order to avoiding tripping those walking back.

Hang Tag. Players scatter around the room or ground. One player is "it" and gives chase to any other player. Freedom from being tagged can be secured only by hanging by the arms from some support and lifting the feet from the floor. Desks and seats can serve as supports in a schoolroom, but the game is more satisfactory in a gymnasium where there are bars, rings, and other apparatus upon which to hang, or out of doors.

End Ball. The field is 30 feet square, divided into two equal parts. Across the outside end of each field is a small field, or base, 3 or 4 feet deep. Any number can play. Players are divided into two teams. One third of the players of each team are basemen, who take their places in the base, or field, at the end, while the others are guards and take places in the inner field on opposite side of the center line. The game may be played in halves of five minutes, or for any length of time. Play is continuous during this time. A point is made when a baseman catches the ball (a basketball) from a guard of his own team. A diagram of the field follows:



Rules: The game is in charge of a referee, who calls all fouls. At the beginning of the game, and at the beginning of the second half, he tosses the ball up in the center between two opposing guards. All players must keep within their own boundary lines. If the ball rolls, or is thrown, over the boundary line of any field, the player nearest the line in that field gets it, and brings it in to the line where it crossed. From there he throws to one of the players in the same field. If basemen foul (step over boundary line), or if guards foul by stepping over the inside boundary lines, the ball is given to a guard on the opposite side.

Last Couple Out. Form a column of couples. The catcher stands about five feet in front of the line, with his back to the line. He calls, "Last couple out—one, two, three," and claps his hands three times at the same time. At this call, the last couple in the column separate, run forward on opposite sides of the players and try to join hands before the catcher can tag one of them. If the catcher succeeds in tagging one of the couple, he becomes the partner of the one tagged, and they take their place in front of the others, and the one tagged becomes the catcher. If the last ones join hands before the catcher tags one of them, they take the first place in the column, and the catcher calls again. The catcher must not look around or run back to tag any players.

Number Relay "R." The players are divided into two or more teams. Members of each team line up one behind the other, in a file. Each file is numbered from front to rear consecutively, from one up. There should be a distance of four or five feet between the files sideways.

The leader calls a number, and all those given that number must run around their respective lines, either forward around the first one and then back around the last one to their places, or in the opposite direction, as stipulated. All players must start on the same side to avoid confusion and collisions. The one returning first wins one point for his side. Then another number is called, or sometimes the same number over again. At the end, the points won by the teams are compared, and the team having the highest number of points wins.

This may be played in the classroom by having the players sit in their own seats, and number off from front to rear in each row. The runners must then run forward around the first desk and back around the last to place. (*Illustration 25*)

Dodge Ball. The players are divided into two teams, one team forming a large circle, and the other team scattering around within this circle. The circle players have a basketball, which they throw



Illustration 25. Number Relay

at the inner group, trying to hit a player below the shoulders (preferably below the waist). As soon as a player is hit, he must leave the center and join the circle throwers. The player who stays in the circle longest, without being struck by the ball, wins. The sides then change places. Then all on both sides, with the exception of the winner from each team, form in the circle, and those on team A try to put out the winner of team B, while team B tries for the winner of team A. This determines the final winner.

The teams may play a time game, each team being allowed a certain length of time to stay in the center, at the end of which the players remaining in the center are counted. The team having the largest number left in the center wins. If played in this way, each player when hit must drop out entirely and become a mere spectator, until his side has its turn at throwing.

Players must learn to throw from the side, and not use the underhand throw. Throwers must have one foot touching the circle drawn on the floor, or an imaginary circle, when throwing the ball. When necessary to leave the circle to secure the ball, it must be passed to a circle player before it is put in play.

Wrestling Circle. Five to ten Indian clubs, depending on the number of players, are placed upright, at a distance of two or three feet apart, within a circle of players who grasp hands and on a signal try, by pushing and pulling, to make someone upset one or more clubs. Any player who knocks down a pin is dropped from the circle, the last one left winning the game. The clubs must be replaced each time they are knocked down. Various grips should be specified by the leader, as—right hand on neighbor's left wrist, ordinary hand clasp, wrist clasp, hooked fingers, etc. The one responsible for a break in the circle may be dropped.

Partner Tag "R". The players are seated in their own seats. One chaser and one runner are chosen. The runner may escape by taking a seat with another player, who must then jump up and become a runner. If the chaser tags the runner, the latter at once becomes the chaser and must tag the one who caught him if possible.

This may also be played in a gymnasium or playground, with the players standing in couples, inside arms linked. The runner escapes by grasping the arm of one of the couples, and the partner of that player then becomes a runner.

Touch Ball. The players stand in a circle, several feet apart, with an odd player in the center. He tries to touch the ball, which is tossed rapidly from one circle player to another, across the circle in any direction. Should he be successful, the one who last touched the ball changes places with him.

Duck on the Rock. (Tag Game) Draw a throwing line near the side of the playing space, drive a stake into the ground twenty feet from it. If indoors, a basketball or an Indian club is used instead of a stake. Each player has a bean bag.

The first play is to decide who shall be "it." Each player stands behind the throwing line and throws the bag toward the stake. When all have thrown, the one whose bag lies farthest from the stake is "it."

The one who is "it" places his bag on the stake, and the others stand behind the throwing line and throw their bags, trying to dislodge this bag. Each player, after throwing, tries to regain his bag; but as soon as any player touches his bag, he may be tagged at any time before he gets back to the throwing line. Unless tagged, a player may go back of the throwing line and throw again. If the bag belonging to the one who is "it" is knocked off the stake, he must replace it before he can tag anyone. When the one who is "it" tags another player, that one is "it," and must put his own bag on the stake before he can tag anyone. This gives all the players whose bags are in the square, including the one who is "it" before, time to get their bags back and reach free territory.

If two bags are thrown so that they lie touching each other, the owners may get them without being tagged.

If any player throws at the stake when he has either foot in front of the throwing line, he may be declared "it."

Straddle Ball. The children form a circle facing inward, placing the feet in the stride position, the toes touching those of their nearest neighbor. The one who is "it" stands in the center of this circle and attempts to roll a basketball out of the circle, between the feet of some player. The players in the circle attempt to prevent this by stopping the ball. If successful, they must return the ball immediately to the one in the center. If the one who is "it" succeeds in getting the ball out of the circle, between the feet of any player, that player immediately becomes "it" and takes his position in the center of the circle.

Bears and Cattle. On the side lines of the play space two barns are marked, one on each side. A den is marked midway between these barns, but a little distance to one side. One player, who is designated as "it," takes his position in his den, becoming known as the Bear. All the other players are called Cattle, and about half of them are stationed in each barn. At the given signal, these Cattle cross from one barn to another, and while they are changing, the Bear rushes from his den, and tags as many as possible. All those tagged return to his den and become Bears. All the Bears now join

hands, and rush out thus linked together, the old Bear on one end of the line, the one first caught on the other. These two alone may tag Cattle. All newly caught players must join the line between the two end players. If the line breaks, all the Cattle caught during that rush become free. The last player caught becomes the Bear, if the game is continued.

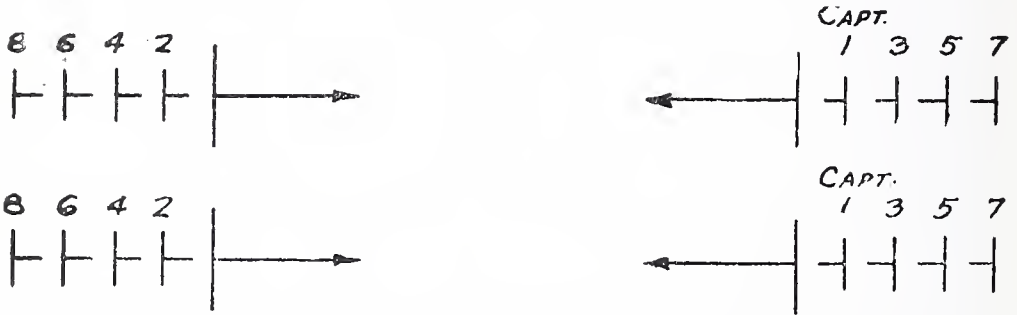
Stride Ball. (Relay Race) The players are divided into two or more even groups, which compete against each other. Members of each group stand one behind the other in leap frog fashion, feet wide apart, to form a tunnel through which the ball is passed. The captain of each team has a ball. The captains toe a line drawn across the ground, and at a signal put the ball in play by passing it backward between the feet. When players become expert, one long shot will send the ball to the end of the line. The others may strike it to help it along as it passes them, if it goes slowly. Should the ball stop, or go out of bounds at any place, the player before whom this occurs must put it in play again by starting it between his feet. When the ball reaches the rear line, the last player runs with it to the front of the line, the other players moving back one place to make room for him. He immediately rolls the ball back again between the feet, and so on. This is repeated until the captain is the last one in line. He runs forward with the ball, places it on a marked spot fifteen or twenty feet in front of his file, and returns to his place at the head of the line. The file wins whose captain is first to return to his original place.

The game may be finished by having the captain run forward to his original place in line and place the ball on the floor in front of him.

A basketball, a smaller ball, or an Indian club may be used.

Over and Under Relay. This game is a combination of arch ball and stride ball. The players are divided into equal teams and line up in files. The captains stand toeing a line drawn on the floor or ground. Each captain has a ball, Indian club, or other object, which at a given signal he passes *over* his head to the player behind him. This player passes the object *under* or between his feet to the next player, and so on, the ball going down the line, over the head of one player and between the feet of the next. When the ball reaches the end of the line, the last players runs with it to the head of the line and starts it back *over* his head. This is repeated until the captain is the last in line. He runs forward with the ball, places it on a mark fifteen or twenty feet in front of his line, and runs back to his original place at the head of the line. The team wins whose captain is the first to return to his original place.

Shuttle Relay. There may be six, eight or more players on a side. The diagram below represents the two teams. At the word "Go," or at the whistle, the captain of each team runs forward and tags number two on his own team, who is opposite him; he then goes to the rear of the line. Number two then runs and tags number three. This continues until the two groups of each team have exchanged places.



There may be any number of teams running at the same time; indeed, it is better to have a number of teams than to have too many players on each team. The distance between the two sides should be not less than twenty feet. A flag, handkerchief, bean bag, etc., may be given instead of the tagging.

Sixth Grade

- | | |
|------------------------|----------------------------|
| 1. Goal Throwing Relay | 8. Progressive Dodge Ball |
| 2. Potatoe Race | 9. Long Ball |
| 3. Pursuit Race | 10. Newcomb |
| 4. Round Ball | 11. Hill Dill |
| 5. Snake Relay | 12. Find the Ring (or Key) |
| 6. Rope Pull | 13. Circle Catch Ball |
| 7. Cross Tag | |

Goal Throwing Relay. The players are divided into two equal teams. Each team lines up in file formation, the captain of each team toeing a line drawn about ten feet back from the basketball goal. Each captain has a basketball, and on a signal passes it back overhead as in "Arch Ball." Each player in turn passes the ball backward until it reaches the last man, who runs forward and throws for a goal. If he fails, he continues until he succeeds. He then runs with the ball to the head of his line, which has moved back one place, and starts the ball down the line again by passing it overhead. This continues until everyone on the team has thrown a goal, and the captain is again at the head of the line. The line finishing first wins.

This may be played by giving each player only three chances to try for goal, and keeping count of the number of goals made by each team.

Potato Race. (Relay) Mark a starting line near one end of an open playing space. The players are divided into two or more teams of equal numbers. In front of each team, on the opposite side of the starting line, and 6 feet from it, make a circle 18 inches in diameter, and beyond it mark 6 crosses at intervals of 3 feet. In the circle place 6 potatoes, bean bags, erasers, or block of wood.

The players in each team should be lined up in file formation in a straight line with the crosses for their team. At a signal, the first one in each line, who toes the starting line, runs forward, takes one object from the circle and places it on a cross, returns and gets another, and so on, until all are placed, then runs back and tags the next player in line, who has moved up to the starting line. This player runs forward and, one at a time, replaces the objects in the circle, runs back and tags the next player, and so on, each player either placing potatoes on the crosses or returning them to the circle. The team first in original position wins.

It is a foul to fail to leave a potato on a cross, or to place it outside the circle.

This game can be so arranged as to be played in the aisles of the schoolroom.

Pursuit Race. (Relay) The players, in two teams of equal number, are lined up on opposite sides of the playing space and facing each other. The running course is around the square formed by the teams, runners passing outside of both lines. Corners may be marked with a chair or other object not easily moved. The right-end player of each team has a basketball. At signal, these two players start running forward around the course, each trying to catch up with the other. On reaching the place where he started, each player gives the ball to the next player on his team, and then goes to the foot of the line. The second runner does the same, and so on, until the first player again has the ball. The team finishing first wins. (*Illustration 26*)

Round Ball. The players form a circle and number in twos. The first number one is captain for the Ones, and the first number two is captain for the Twos. Each captain has a ball. The game consists in throwing the ball around the circle, the ball started by the captain of the Ones going only to players of that number, and that started by the captain of the Twos going only to the Twos. The team whose ball first completes the circle five times wins. The captains should call out the number each time the ball comes to him, and the fifth time should keep the ball.

Snake Relay. Two or more teams of equal numbers are lined up in file formation, with four or five feet between the files. The captain of each team toes a starting line. About fifteen feet in front of the starting line, and directly opposite each team, are placed Indian

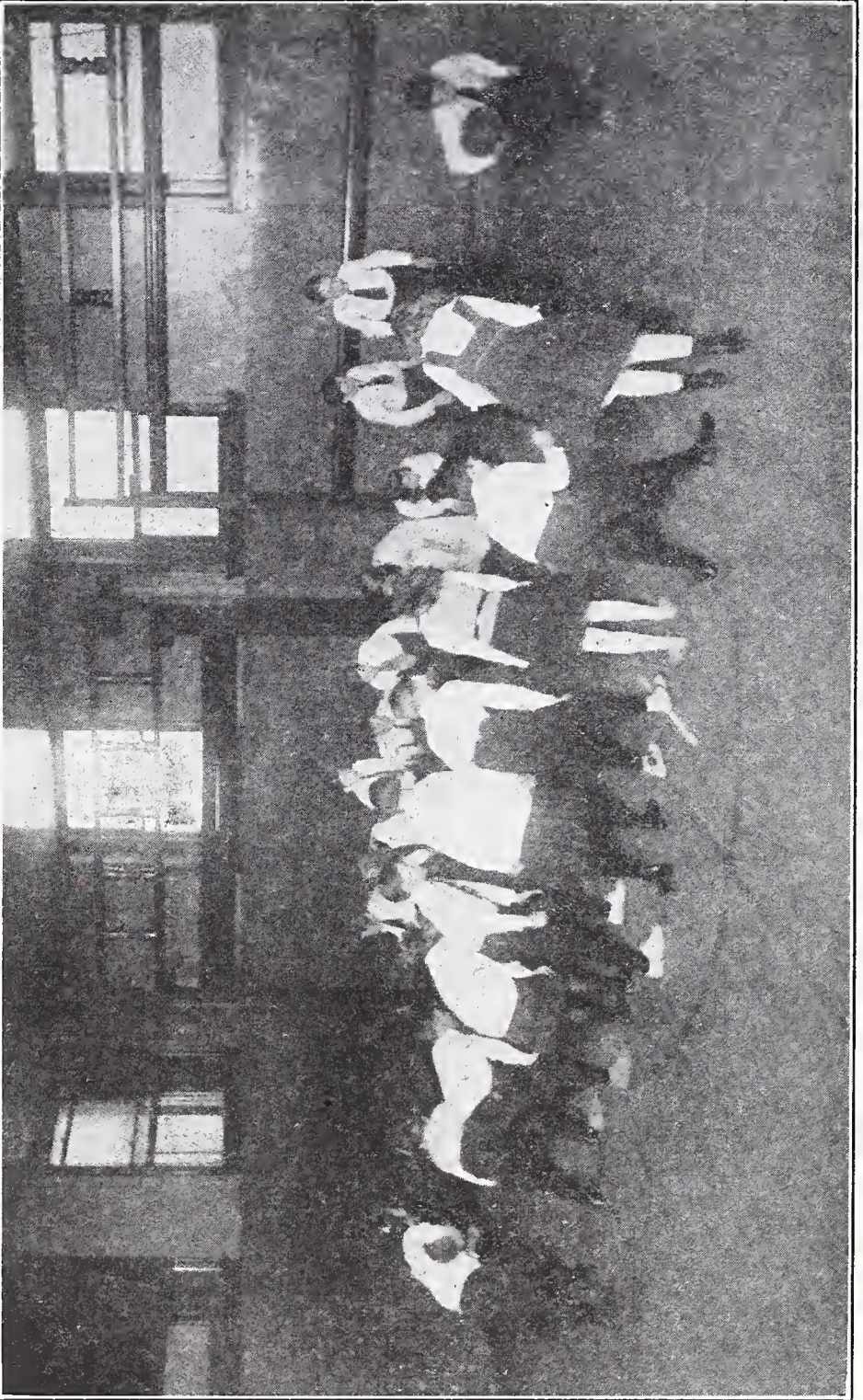


Illustration 26. Pursuit Race

clubs, three or four feet apart. At a given signal, the captain in each line runs forward in and out between the clubs, circling around the last club and coming back the same way. (If a club is knocked down, it must be stood up.) He runs back and tags the next player, then goes to the end of the line, and so on, until all have run and are back in their original places. The team wins whose last player is back in place first.

Rope Pull. (Competitive) Two teams of equal numbers are chosen. A heavy rope twenty-five or thirty feet long, with the middle of the rope painted white, or a handkerchief tied around it, is placed lengthwise along the middle of the floor at right angles with a line drawn across the center of the floor. The middle of the rope rests on this line.

The teams line up, one on each side of the division line, half of each team being lined up one behind the other on one side of the rope, and the other half on the other side of the rope. All players stand two steps back from the rope. At signal, all players run forward, seize the rope, and each team tries to pull the other team across the division line. The team succeeding wins.

This may also be played with a time limit of a few minutes, the team winning which has the most of the rope on its side of the field when the whistle blows.

Cross Tag. The players are scattered about. One is chosen to be "it." He names a player whom he will chase, and chases him until he can tag him, unless some other player crosses the line between runner and chaser. When this occurs, the chaser must begin to chase the one who crosses, and he continues until another one crosses. Whoever is tagged is "it," and the game begins anew.

Progressive Dodge Ball. Draw two lines on the floor, dividing the playing space into three equal parts, or fields. Three teams are chosen, one occupying each field. Name these teams Red, White and Blue, and make a scoreboard on a blackboard, or on the floor, with the three headings. When the game is played by boys alone, or by girls alone, a basketball may be used; but when played by both boys and girls, a volley ball or other light ball should be used to prevent injury. The game is played in three divisions of three to five minutes each. Scores are made by hitting players of another team with the ball before the ball touches the floor. The umpire calls a score for the team hit every time the ball hits a player before striking the floor, as "Red," "Blue," "Red," "White," etc. As soon as the ball strikes a player or the floor, the players in that section should try to get it before it rolls to another section of the floor, and throw it at opponents. The player who has the ball either runs up to a boundary

line and throws it or passes it to someone on his own team, who does this. If a player steps over the line, the ball is given to an opponent. Players may run to far side of their space, may jump over or dodge the ball in any way to escape being hit.

When the first division of the time is up, the middle team changes places with one of the end teams, and at the end of the second period this second middle team changes places with the other end team, so that every team plays in the middle for one period. When these changes occur, the umpire must keep the names of the teams clearly in mind and not make mistakes in calling the score. The team having the lowest score at the end of the third period wins.

Long Ball. Mark out three bases; home, pitcher's base, and long base. The bases should measure 3 by 6 feet, or three gymnasium mats may be used. The pitcher's base should be 25 or 35 feet from home base, and long base several feet farther. Long base may be directly back of pitcher's base, or in any other direction that is desired. An indoor baseball is used. Two teams are chosen, one at bat, the other in the field. The pitcher must toss the ball underhand to the batter. Players bat in regular order. Each player remains at bat until he hits the ball, and then he runs to long base, no matter where the hit ball goes. There are no foul balls in the game, every hit ball being good. If a hit ball is caught before it falls to the ground, the batter is out. If the fielders do not catch it, they get it and try to hit the batter with it before he can reach long base, or while he is running home from long base. Players must not run with the ball. Players reaching long base may remain there until they see a good chance to return to home base, even if several are on base at once; but if the base is once left, the player must keep on going toward the next base, and not turn back. Scores are counted for each player reaching home safely. The side at bat is out, and must change with opponents. when three batters are out, or when all are on long base and no one is left to bat. The side scoring the most runs in even innings wins.

Newcomb. Two teams are chosen. The playing space may be a basketball court or any smaller space with definite boundaries. Stretch a rope, or tennis net, across the middle of the court at a height of 6 or 8 feet. Use a basketball, volley ball, or soccer ball. One team is on each side of the net. Give one team the ball. Select an umpire, scorekeeper, and timekeeper. The umpire calls the score, the scorekeeper writes it down, and the timekeeper calls time at the end of the time set for play. At the word "Play," called by the umpire, one player on the side having the ball throws it over the net, trying to make it strike the floor in the opponents' half of the floor. The opponents try to catch the ball before it strikes and throw it back. If the ball strikes the floor in the opponents' territory before it is touched, it is a score for the side throwing it.

Each side has a captain, who stations the players about the floor so as to leave no part unguarded. Smaller players should be stationed near the rope, and strong throwers and good catchers near the back. In calling the score, the captain's name is given, as "Score for Bill," etc.

It is a foul to hit the rope, to throw the ball under the rope, to run with the ball, or to throw it outside of the opponents' court in any direction. A ball thrown outside counts as a foul only when the opponents do not touch it. A foul gives a score to the other side. When time is called for the first half, the players change sides, and the ball is given to the side that did not have the first throw in the first half. If necessary a rest may be given. The side having the largest score at the end of the second half wins.

Hill Dill. Near the center of the field of play two lines are drawn, parallel and approximately ten to twenty-five feet apart. The player who is "it" stands between these lines and calls—

"Hill dill,
Come over the hill,
Or else I'll catch you
Standing still."

At this call, those players who are standing on the lines, run across the marked play area to the opposite line. They must be tagged while crossing this area. Those who are tagged must assist "it" in tagging the others. The game goes on until all the players have been tagged.

Find the Ring (or Key) (10 to 30 or more players) The players sit in a circle, holding in their hands a long piece of string, tied at the ends so as to form a circle large enough to go around; a small ring has been put upon this string. One player is chosen to stand in the center. The players who are seated then pass the ring from one to another, the object being for the player in the center to detect who has the ring. The other players will try to deceive him by making passes of the ring when it really is not near them. When the player in the center thinks he knows who has the ring, he calls out the name of that player. If right, he sits down, and that player must take his place in the center. This game may be played by the players repeating the following lines as the ring is passed around the circle:

"Oh, the grand old Duke of York,
He had ten thousand men;
He marched them up the hillago
And marched them down again.
And when they were up they were up,
And when they were down they were down;
And when they were halfway up the hill,
They were neither up nor down."

This game may be played outdoors around a bush, in which case the player who is "it" must circle around the outside of the ring formed by the other players, instead of standing in the center.

Circle Catch Ball. The players form a circle in the center of which stands one who is chosen to be "it." A light ball is passed about the circle in any direction, while the one in the center tries to touch or catch it. If he succeeds, the player in whose hands it is or who has last handled it must change places with him. The new center player cannot touch the ball until it has first been handled by some other player. Players should attempt to keep the ball from the center player.

Seventh Grade

- | | |
|-----------------|-----------------|
| 1. Broncho Tag | 4. Japanese Tag |
| 2. Corner Ball | 5. Leap Frog |
| 3. Captain Ball | |

Suitable games may also be selected from the previous grades. Adapt the games to your room or playground. Teachers may have to make changes in different games to meet local conditions.

Broncho Tag. The players are scattered about the room in groups of three. Each group represents a broncho. One player is the head; another clasps hands around the waist of the first one and represents the body; and the third clasps hands about the waist of the second and represents the tail. One chaser and one runner are selected. The runner may escape only by seizing the tail of any one of the "bronchos." If he succeeds in doing this, the "head" of that broncho immediately becomes the runner. The first one in each group is always the head, no matter what he started as. The bronchos twist and turn in any direction to prevent the runner from seizing the tail, but must not use the arms to hinder the runner in any way; therefore it is better for the "head" to fold his arms in front of the body.

If the chaser succeeds in tagging the runner before the runner can attach himself to the tail of the broncho, then the runner immediately becomes the chaser and tries to tag the other, who becomes the runner.

Corner Ball. The field, about 25 by 30 feet, is divided into two equal parts. Each part contains two bases, 3 feet square, placed in the far corners. A square base can be marked out, or a gymnasium mat may be used. The players are divided into two teams. Two of the players of each team are basemen, and the others are guards. The guards spread around the field on one side of the center line,

and the basemen take their places in the bases on the opposite side. The object of the game is to throw the ball from a guard to a baseman of the same team. A point is made every time a baseman catches the ball from a guard on his own team, providing it is a fair throw and catch; that is, the ball must not touch the ground, wall or ceiling before being caught by the baseman. Guards are not allowed to cross the center of the field of play. Guards are not allowed to step into the bases, or to step out of the field of play. Guards are allowed to run any place in their own territory, but will naturally see that the bases at the rear are well protected. Guards must not advance while in possession of the ball, but may relay it up to those near the center line by passing, as in basketball. The basemen must not step out of their bases, but are allowed to jump off the ground to catch a ball. High drop balls are the easiest kind to catch. When a baseman catches the ball, he at once throws it back to a guard on his team, the other guards trying to intercept it. The ball is in continuous play unless fouls occur.

The referee puts the ball in play at the beginning of each half by tossing it up in the center of the field between two opposing guards. He also calls fouls. There is a scorekeeper, who may also act as timekeeper.

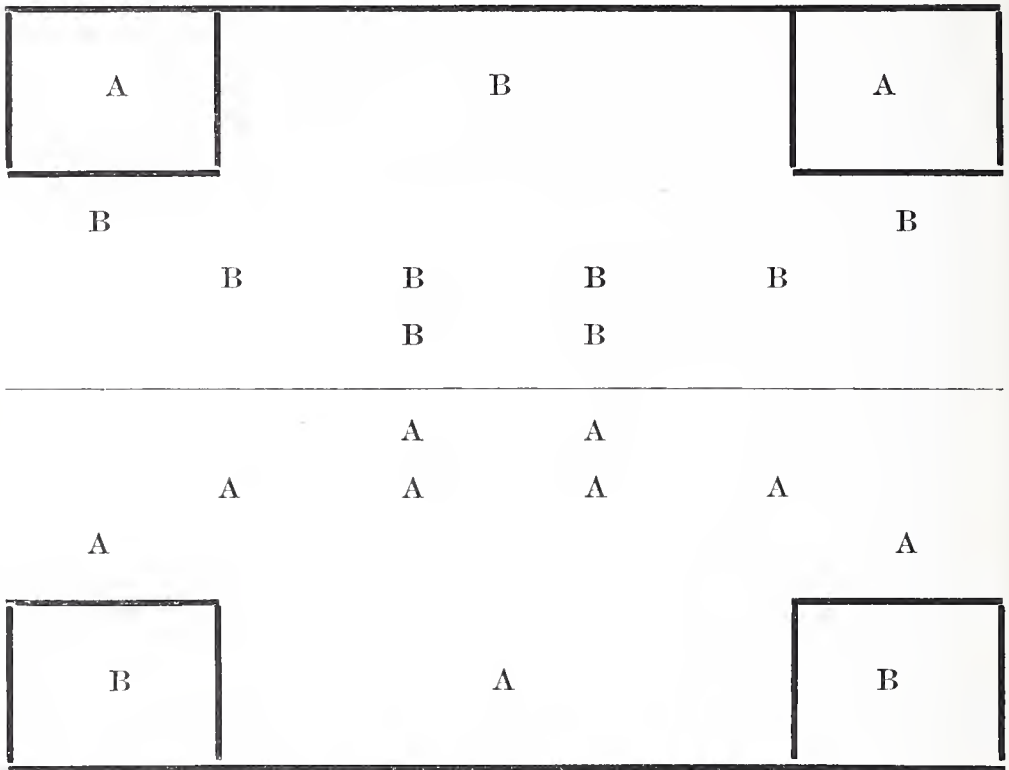
If the ball rolls, or is thrown, out of the field of play, it is brought back by a guard of the team whose line it crossed. He puts the ball in play by standing on the line where the ball left the field and tossing it to a guard on his own team.

The penalty for a foul is giving the ball to a guard on the opposing team.

The game is played in two five-minute halves. The time may be lengthened if desired.

A diagram of the field follows:

Corner Ball



Captain Ball. This is a passing and throwing game.

The field is an oblong 30 feet by 60 feet, and is divided into two equal parts by a center line.

The game is played by two teams of 10 players each. Each team consists of 5 basemen and 5 guards. The bases are 18 inches square. The positions of the players and the location of the bases are shown in the accompanying diagram.

The object of the game is to pass the basketball successively into the hands of two or more basemen of the same side.

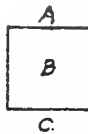
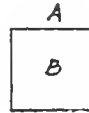
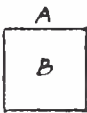
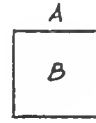
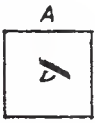
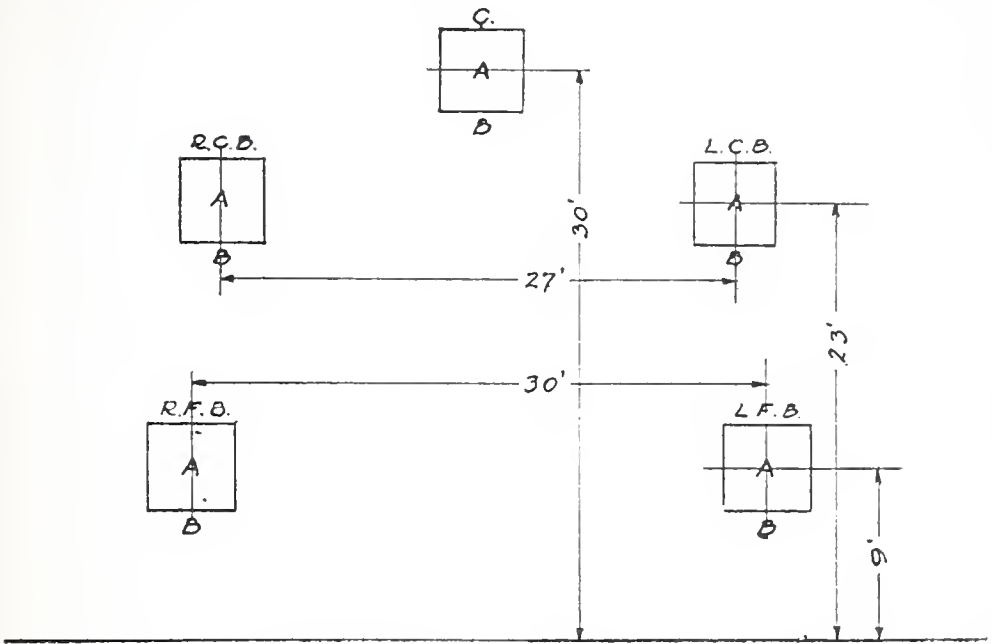
In the diagram the two teams are designated by A and B. Team A's basemen occupy the bases in the upper half of the court, and are guarded by the five guards of team B.

Time—The game is played in halves of fifteen to twenty minutes each.

Referee—The game is in charge of a referee who calls all fouls and has general control.

At the beginning of each half, at the end of a scoring play, and at the end of a successful free throw, he tosses the ball up at the center of the court, between two opposing guards in corresponding positions on the field. The guards jump for possession of the ball, and the ball continues in play while they attempt either to intercept it or

Captain Ball



C. = Captain Base.

R. C. B. = Right Corner Base.

L. C. B. = Left Corner Base.

R. F. B. = Right Forward Base.

L. F. B. = Left Forward Base.

get it into the hands of their basemen in the opposite court. Play stops as soon as the ball becomes dead; that is, when the ball is passed successfully from any baseman of the same side to the captain baseman; when the ball is passed to any baseman of the same side more than once in the same scoring play; or after a successful free throw. It does not become dead when the free throw is unsuccessful.

The captain baseman may start a scoring play when he receives the ball directly from a guard of either team. He then may not receive the ball again in that scoring play.

When the referee tosses the ball in the center of the court, he calls each pair of opposing guards in turn, and no pair of guards shall jump for the ball a second time until the other four pairs have jumped in their turn.

When a foul is committed by a member of one team, the ball is given to the captain baseman of the opposite team to make a free throw. He must not be interfered with, but the captain guard who is guarding him may elect to guard anyone of the other basemen. Should the throw be unsuccessful, the ball continues in play, unless there is a double foul. In this case, the ball is tossed up in the center by the referee.

Should a guard and a baseman secure the ball at the same time, the referee awards the ball to the guard. If the ball rolls out of the field of play during the game, it is put in play by the guard nearest the point where it rolled out.

Scoring—There shall be a scorer, who shall also act as a time-keeper. The points are made as follows:

1. From baseman to baseman on the same team—one point.
2. From baseman to captain baseman—two points.
3. From baseman to baseman to captain baseman three points.
4. From baseman to baseman (across court) to captain baseman—four points.
5. When the ball has passed through all four basemen's hands successively to the captain baseman, the team scores—six points.

No baseman may handle the ball more than once during one scoring play. A successful free throw counts one point.

Fouls (guard)—It is a foul for a guard to step over the center line except as hereafter stated; to step on the bases or to straddle the base; to carry the ball more than one step; to dribble the ball; to

strike the ball when in the hands of an opposing player; to hold, push, strike or trip an opponent; to encircle an opponent in whole or in part with the arms; to delay the game intentionally.

Guards may—Pass the ball back and forth to get it up to the center lines; intercept the ball when it is not in the hands of an opposing player; land over the center line when jumping for the ball tossed up in the center by the referee; bounce, throw or roll the ball to players on their own team; reach across the center line at any time, provided no part of the body touches the opponent's territory.

Fouls (basemen)—It is a foul for a baseman to strike or pull the ball from the hands of an opposing player; to hold, strike, push, or trip an opponent; to step out of the base with both feet when the ball is in play; to delay the game intentionally. *Note:* The referee shall not award a penalty for a foul committed during an opponent's scoring play, but after it has ceased.

If the baseman makes a foul while a scoring play is being made by his own team, the foul is called immediately, and the play ceases at that point, no point being scored on the last play.

The basemen may—Start a scoring play by rolling, bouncing, or throwing the ball to a basemen of their own side; keep one foot outside the base in any direction, provided they always keep the other foot in contact with the inside of the base; jump into the air for the ball, provided one foot comes down inside the base first.

Penalty for fouls—A free throw is given to the captain baseman whose team has not committed the foul.

Miscellaneous—A brief time should be given to both guards and basemen of the same team for signals.

The teams should take the opposite court at the beginning of the second half.

If the referee blows his whistle to end either half while the ball is in the air on a scoring play, play will stop as soon as the ball comes to rest. If it happens to come into a baseman's hands from another baseman of the same team, the point thus scored is allowed.

If the baseman secures the ball on a carom from the fence, wall, spectators, etc., outside the field, the referee shall award the ball to the opposing guard.

Japanese Tag. Players scatter over playing field. The one who is "it" gives chase, trying to tag someone. The one tagged must place his hand on the spot where he was tagged, and in this position try to tag someone else.

Leap Frog. This is played by one player stooping and resting his hands or elbows on his knees; the others vaulting over his back, placing their hands on his shoulders. With a series of such leapings, team races may be developed, either as relays or as circuit races, the player winning who first completes the circle.

Eighth Grade

- | | |
|--------------------|---------------------|
| 1. Volley Ball | 4. Stiff-legged Tag |
| 2. Soccer Football | 5. Side Kick |
| 3. Playground Ball | |

Volley Ball. (See Spaulding's Official Rules.)

Mark out a court about 25 x 50 feet. Stretch a volley ball or tennis net across the center of the court at its middle, the top of the net being 7 feet high. Players are divided into equal numbers, one team on each side of the net.

A volley ball is used, the object being to bat the ball over the net with the open hand. One or both hands may be used. One player starts the game by serving. He stands with one foot on the rear line and tosses the ball into the air, then bats it upward and toward the net. The other players watch the ball; and if one of them can help the ball over the net, he may do so, but no player may hit the ball twice in succession. If the ball goes over the net, it must be batted back by the opponents. The ball is in play as long as it is batted back and forth by the players across the net; but as soon as one side fails to return it, either by letting it hit the floor, batting it into the net, or batting it outside the court, it is out of play and must be started again by serving. The side failing to return the ball while it is in play loses a point. If the side that served loses a point, they lose the right to serve, the ball going to the opponents. If the opponents fail to return the ball, the serving side scores a point. Only the serving side can score points. If the serving side fails to return the ball, the opposing side merely wins the right to serve.

Each server has two chances to get the ball over the net, providing the ball does not touch the net, or is not touched by another member of the team. The players on each team are numbered, and each takes his turn as server in order. There should be a captain for each team, who places the members of his team where he thinks they will be of most use. The players at the rear of the playing field should relay the ball up to those near the net.

If one of the server's side touches the net, his side forfeits the ball to the opponents. If one of the receiving side touches the net, one score is credited to the serving side.

Twenty-one points wins the game.

Soccer Football. (See Spaulding's Official Rules.)

Playground Ball. (See Spaulding's Official Rules.)

Stiff-legged Tag. The players stand in a circle. One player runs around outside the circle and tags someone, who tries in turn to tag him before he can reach the vacant place. Both must run without bending the knees.

Side Kick. The object of this game is to kick a ball, usually a soccer ball, over the goal line. Two lines, called "driver's lines," are drawn on the ground 10 feet apart and parallel to each other. Two more lines, one outside each driver's line, are drawn parallel to it and $7\frac{1}{2}$ feet outside it. These are goal lines. The length of the line should be about 3 feet for each player of the team.

Each team, joining hands, faces the opposing team, lined up behind the goal lines. The first (line) member of each team is driver and takes his position within the driver's lines, with his back to his own team. The drivers may not kick the ball over the opponent's line, it being their duty to guide the ball with their feet in such a way that their own side may get an opportunity for kicking it. If the ball is kicked too high, going over the heads of the opposing team, it counts one point for that team, not for the team which kicked it.

Teams obstructing the ball may use their legs, bodies, arms or any other part, provided they do not break the line by loosening their hands. No score can be made by a side if the line of hands is broken at the time the kick is made. On the other hand, if the ball is obstructed by a side while its line is broken, the other side scores one point. The teacher or referee puts the ball in play at the beginning of the game, after a score has been made, or whenever the ball rolls out of bounds. Teams must not cross the driver's line, penalty for such crossing being a score of one point for the other side. The driver must stay inside the driver's field. Penalty for stepping outside is a score of one point for the opponents. Usually an inning consists of twenty points, and a game is made up of three innings. At the beginning of each inning, the teams change goal lines. A kick across the opponent's goal line scores two points, and the team scoring puts in a new "driver," the old driver rejoining his team.

PART V. MASS COMPETITION AND ATHLETICS

It is the purpose here to present to the teacher additional suggestive material that may be used to bring into active competition the greatest number of school children. It is a program that has as its object the participation of all children rather than a selected few. In the efficiency tests, the child is encouraged to attain a standard of efficiency in the various events commensurate with his age and ability. It sets before him a goal of achievement which will help very materially in creating an interest in athletic events and bodily development.

The events for these tests are arranged with a purpose of securing an index of all-around physical efficiency, testing speed, agility, strength and endurance. In some respects, the "Pull Up," or chinning exercise, may be open to criticism. It has been considered by some as too strenuous, offering too great an opportunity for over-exertion. If it seems desirable to eliminate this event, vaulting may be substituted, setting three heights as follows: (1) armpits, (2) shoulders, (3) eyes. However, if the events are performed for the badges, the chinning exercise must be included.

The first series of events is that adopted by the Playground and Recreation Association of America and is as follows:

Table I

Boys

First Test

Pull Up (Chinning)	4 times
Standing Broad Jump	5 feet 9 inches
60 Yard Dash	8 3-5 second

Second Test

Pull Up	6 times
Standing Broad Jump	6 feet 6 inches
60 Yard Dash	8 seconds
or 100 Yard Dash	14 seconds

Third Test

Pull Up	9 times
Running High Jump	4 feet 4 inches
220 Yard Run	28 seconds

As these standards have been tested in the public schools of several cities, it has been found that boys twelve years of

age should be able to qualify under the first test, elementary school boys of 13 years and over for the second test, and high school boys for the third test.

Girls

First Test

All Up Indian Club Race	30 seconds
Basketball Goal Throwing	2 goals, 6 trials
or Potato Race	42 seconds
Balancing	24 feet, 2 trials

Second Test

All Up Indian Club Race	28 seconds
Basketball Goal Throwing	3 goals, 6 trials
or Potato Race	39 seconds
Balancing (bean bag or book on head)	24 feet, 2 trials

Third Test

Running and Catching	20 seconds
Throwing for Distance, Basketball	42 feet
or Volley Ball	44 feet
Volley Ball Serving	3 in 5 trials

Rules for Athletic Badge Tests. There are no height, weight or age limits in the Athletic Badge Test for Girls. The following general rules shall govern the final tests:

Unless otherwise stated in these rules, there shall be but one trial in each event.

It is necessary to qualify in all three events in any class in order to win a badge.

No girl is permitted to receive more than one badge in any one year.

No girl is entitled to more than one first, second, or third test badge.

If a girl has already qualified for a third test or a second test badge, she may qualify for and receive a badge for the lower test, provided a full year has elapsed.

All Up Indian Club Race. Draw two tangent circles, each 3 feet in diameter. In one of the circles place 3 one-pound Indian clubs. At a point 30 feet distant from a line passed through the center of the circles and parallel to it, draw a line to be used as a starting line.

On the signal, the girl runs from the starting line, transfers the three clubs, one after another, to the vacant circle so that they remain standing, and runs back to the starting line. She makes three such trips, finishing at the starting line. She is permitted to use but

one hand in transferring the clubs. The surface within the circles should be smooth and level. A wide board may be used when the test is made outdoors.

To qualify in this event for a second test badge, a girl must make the three trips to the circles in 30 seconds.

To qualify in this event for a second test badge, a girl must make the three trips to the circles in 28 seconds.

Potato Race. On a direct line, draw four circles, each 12 inches in diameter and 5 yards apart from center to center. Five yards back of the center of the first circle and at right angles to the direct line, draw a line to be used as a starting line. This is also the finish line.

On the first circle, place a basket or other receptacle not over 2 feet in height and with an opening not exceeding 1 foot in diameter.

On the signal, the girl runs from the starting line, takes one potato from the basket and places it in the first vacant circle (the one nearest the basket), runs back to the basket, passes between it and the starting line, takes the second potato from the basket, places it in the second circle, returns to the basket, passes between it and the starting line, takes the third potato from the basket, places it in the third circle and runs back to the starting line. From the starting line she runs to the first circle, picks up the potato and replaces it in the basket, passes between the basket and the starting line, runs to the second circle, picks up the potato, replaces it in the basket, repeats for the third potato, and runs across the finish line.

If a potato is dropped anywhere but in the circle or basket where it should be placed, it must be picked up and properly placed before another is touched.

To qualify in this event for a first test badge, a girl must cross the finish line within 42 seconds from the time the signal to start is given.

To qualify in this event for a second test badge, a girl must cross the finish line within 39 seconds from the time the signal to start is given. Wooden blocks may be substituted for potatoes.

Basketball Goal Throwing. The regular basketball goal may be used or a ring 18 inches in diameter (inside). It should be placed 10 feet above the ground and the inside rim should extend 6 inches from the surface to which it is attached.

From a point directly under the center of the goal draw a semi-circle with a radius of 15 feet, for a throwing line.

The girl may stand at any point outside of but touching the throwing line. The basketball used shall be of standard size and weight.

The goal may be made either by a clear throw or by touching against the backboard.

To qualify in this event for a first test badge, a girl must make two goals in six trials.

To qualify in this event for a second test badge, a girl must make three goals in six trials.

Balancing. A standard balance beam, 12 feet long and 2 inches wide, may be used, or a 2 by 4 inch plank, set on the 2-inch side. The length shall be 12 feet.

There is no time limit in this event but there should be an endeavor to meet the requirements promptly, without haste, and with perfect poise.

In the first test, the girl starts from the center beam; walks forward to the end; without turning walks backwards to center; turns and walks forward to other end; turns and walks forward to starting point.

In the second test, the girl starts from the center of beam with a bean bag or book balanced on her head and walks forward to the end; turns and walks forward the entire length of the balance beam; without turning, walks backward to starting point.

Two trials are allowed in each test.

Running and Catching. At a distance of 30 feet from the starting line and parallel to it, stretch a cord 10 feet from the ground.

On the signal, the girl runs from the starting line, tosses a basketball or volley ball over the cord, catches it and runs back to the starting line. Three such trips are made, finishing at the starting line. In case of failure to catch the ball, it must be secured, tossed over the cord (either direction) and caught before continuing the run.

The starting line and the cord should both be well away from any wall, backstop, or other object, so that neither the contestant nor the ball shall touch any obstruction during the run.

To qualify for a badge in this event the three trips must be made in 20 seconds.

Throwing for Distance. A circle 6 feet in diameter shall be marked on the floor or ground. In throwing, contestants shall not touch outside the circle with any part of the body until after the ball has struck the ground. If any part of the body touches outside the circle, the distance made shall not be recorded but the throw shall count as one trial. Three trials are allowed, and the best throw shall be taken

as the record. The throw is to be made with one hand, and the distance required to qualify is 42 feet with a basketball or 44 feet with a volley ball. If this test is made out-of-doors, it should be done on a day when the wind does not blow.

Volley Ball Serving. A volley ball net or piece of cord shall be stretched at a center height of 8 feet across the playing space. Twenty-four feet distant a line shall be drawn on the floor or ground parallel to the net. The contestant with volley ball in hand shall stand facing the net and toeing the line with either foot. She tosses the ball with one hand as in tennis and strikes it with the other hand over the net so that it shall fall within a square 10 by 10 feet. This square shall be marked on the floor or ground 10 feet from the net and at right angles to it. Five trials are allowed to make three aces. If the contestant steps forward over the line before the ball strikes the ground, no score is allowed, but it counts as one trial.

SCORING SYSTEM FOR MASS COMPETITIONS

The worlds record, or best available, in any event is taken at zero.

Dashes. In the dashes, to zero add one point for every $1/5$ second of time slower than the record that the runner requires to make the distance.

Example—In the 60-yard dash the record is $6 \frac{2}{5}$ seconds; if the competitor does the distance in $7 \frac{3}{5}$ seconds he is $1 \frac{1}{5}$ or $6/5$ seconds slower than the record, and he is charged with 6 points.

Jumps. In the *broad* jump, for each six inches that the competitor falls below the record, charge one point to him.

Example—The record is 11 feet $4 \frac{7}{8}$ inches in the standing broad jump; if the competitor jumps 6 feet 9 inches, he falls short 4 feet 6 inches and is charged with 9 points.

In the *high* jump, charge him with one point for each 3 inches below the record.

In the *hop, step and jump*, charge him with one point for each 2 feet below the record.

Chinning. In the chinning, charge one point for each six times that the competitor falls below the record.

Example—The record is 65. If the competitor chins himself 11 times, he is charged with 9 points.

Basketball Throw. In the *round arm* basketball throw, charge one point for each 6 feet that the competitor falls below the record.

In *overhead* basketball throw, charge one point for each 4 feet that the competitor falls below,

Example—The record is 100 feet for boys. If the competitor throws the ball 46 feet, charge him with 9 points.

Baseball Throw. In the baseball throw, charge one point for each 10 feet that the competitor falls below the record.

Example—The record for boys is 190 feet. If competitor throws ball 110 feet, he is charged with 8 points.

This system of scoring is such that at the end of a contest the competitor or school having the fewest points charged to it is the winner.

The chart may be used as a standard for testing students to find the number who will qualify to participate in events.

Working on a percentage basis, small schools may compete with larger schools without any disadvantage.

For instance—If a school of 50 pupils qualifies 40 of its members and a school of 100 pupils qualifies 78 of its members, the smaller school having qualified 80 per cent wins.

Or, if a small group of 50 pupils has charged against it 450 points and a larger group of 100 pupils has charged against it 950 points, the smaller school wins as it has lost only 9 points per pupil while the larger group has lost $9\frac{1}{2}$ points per pupil.

MASS COMPETITION—C HART AND DIRECTIONS

EVENTS	World Record	8 Years	9 Years	10 Years	11 Years	12 Years	13 Years	14 Years	15 Years
Dash 40 yards (In seconds & tenths), -----	Girls --	*5%	8.2	7.4	6.8	6.4	6.1	6.7	5.5
	Boys --	4%	7.8	7.0	6.4	6.0	5.7	5.3	5.1
Dash 50 yards (In seconds & tenths), -----	Girls --	6	9.2	9.0	8.6	8.0	8.0	7.6	7.4
	Boys --	5%	8.8	8.6	8.2	7.6	7.6	7.2	7.0
Dash 60 yards (In seconds & tenths), -----	Girls --	*7%	9.8	9.6	9.4	9.2	8.6	8.0	8.0
	Boys --	6%	9.4	9.2	9.0	8.8	8.2	7.6	7.6
Dash 75 yards (In seconds & tenths), -----	Girls --				It is not	advisable			
	Boys --	7%		for girls	or boys	of these ages to participate	11.4	11.0	
Dash 100 yards (In seconds & tenths), -----	Girls --				in any	dashes over	sixty yards		
	Boys --	9%							13.4
Standing Broad Jump (In feet & inches), -----	Girls --	8' 10"	5'	5' 1"	5' 3"	5' 4"	5' 5"	6' 1"	6' 2"
	Boys --	11' 4 7/8"	5'	5' 2"	5' 4"	5' 6"	5' 9"	6' 6"	6' 9"
Running Broad Jump (In feet & inches), -----	Girls --				Not	advisable	for girls		
	Boys --	25' 3"	6' 5"	6' 7"	7' 3"	8' 7"	10' 2"	13'	14' 2"

MASS COMPETITION—CHART AND DIRECTIONS—CONTINUED

EVENTS		World Record	8 Years	9 Years	10 Years	11 Years	12 Years	13 Years	14 Years	15 Years
Running High Jump (In feet & inches), -----	Girls --	4' 9"	2' 4"	2' 6"	2' 8"	2' 9"	3'	3' 2"	3' 4"	3' 6"
	Boys --	6' 7 ⁵ / ₁₆ "	2' 4"	2' 7"	3'	3' 2"	3' 4"	3' 6"	3' 9"	4' 1"
Climbing (Times), -----	Girls --	*30	1	2	2	2	3	3	3	3
	Boys --	65	1	2	2	3	4	5	6	7
Running Hop, Step, and Jump (In feet & inches), -----	Girls --				Not	advisable	for girls			
	Boys --	50' 11"	10' 3"	14'	17'	19'	21'	22'	23'	24'
Basketball Overhead Far Throw (In feet & inches), -----	Girls --	*55'	14'	16'	18'	20'	22'	24'	26'	27'
	Boys --	*65'	16'	18'	20'	22'	25'	27'	28' 6"	30'
Basketball Round Arm Throw (In feet & inches), -----	Girls --	80' 6"	15'	18'	20'	22'	24'	28'	32'	36'
	Boys --	*100'	20'	24'	28'	32'	36'	40'	44'	48'
Indoor Baseball Far Throw (14-inch ball), -----	Girls --	*125'	30'	35'	38'	42'	46'	50'	55'	60'
	Boys --	*190'	40'	50'	60'	70'	80'	95'	110'	120'

NOTE:—The figures shown under different ages are what the average boy or girl can accomplish after practice.
 *Estimated for scoring purposes.

The above tests may be conducted as a part of the regular gymnasium activity, at recess periods, or after the close of school. You will note that the events of the last test are graded according to age. The age of the child should be figured as of September 1 and February 1, where there are two semesters, so that he or she will not shift from one standard to another during a school term.

Organization for Inter-Group Activity. The list of track and field events, as given in the foregoing tables, may very conveniently be used as the basis for inter-group activities, thereby bringing all pupils into active competition. For this purpose, eliminate the age aim requirements, using the events suggested for inter-section, inter-class, and inter-school competition.

A plan of organization of a class for such competition is herewith presented which offers a definite, permanent, and convenient plan for all such activities:

1. Establish two colors for the school: Blue and Gold.
2. Divide each class into four teams, eight to ten members on each team.

The teams should be so selected as to be equal in size and ability. For example—

Grade 4A

Girls		Boys	
Blue Team	Gold Team	Blue Team	Gold Team

Grade 4B

Same as above

3. Each team chooses a captain who is responsible for the control of the team and its records. A sheet on which the names of the members of the team are listed, may be used to record the results of the efficiency tests and the number of events won and lost.

4. In scoring events, each game or race won counts one point for the winning team. Each test won counts one point for the winning team. The winning team is determined as follows:

In the broad jump and high jump, the total jump of the class is taken. Dividing this total by the number of participants on the team will give the average distance for the entire team.

In chinning contests, count the total number of times that the team can chin, and divide the total by the number participating.

In running, under this method, line up the entire team, one behind the other, at the starting line; start the first, and as the first finishes,

start the second. As the first leaves the starting line, have the second step up to it. The starter must stand at the finish; he drops his arm to start the first, and as each one finishes he drops his arm again, thus starting the next runner. Take the time from the start of the first to the finish of the last.

In the throw for distance, the total distance of all is secured and this sum divided by the number participating.

SAMPLE SCORE SHEET

School 14

Grade 5-A

Team Gold

(Boys)

Name	Basketball Throw			50 Yard Dash			Standing Broad Jump		
	Trial 1	Trial 2	Result	Trial 1	Trial 2	Result	Trial 1	Trial 2	Result
John Smith,	30	25	30	8.4	8.2	8.2	6	6-5	6-5
James Powers,	20	24	24	6.3	6.4	6.3	5-10	6	6
Michael Saxe,	40	35	40	7.4	7.3	7.3	6-4	6-3	6-4
Henry Kramer,	35	38	38	6.4	6.4	6.4	6-8	6-8	6-8
Edward Donavon,	40	42	42	7	7	7	7	-----	7
Angelo Pinneti,	35	26	35	7.3	7.1	7.1	6-11	6-8	6-11
Otto Schaeffer,	36	-----	36	6.3	6.3	6.3	6-7	6-8	6-8
Totals,			274	-----	-----	57.2	-----	-----	53

 $274 \div 7 = 39\frac{1}{7}"$ average throw

 $57.2 \div 7 = 8\frac{1}{7}"$ average time

 $53 \div 7 = 7\frac{4}{7}"$ average jump

Each member has two trials in each event, and the best distance is taken for the throw and the jump, and placed in the result column. The best time is recorded in the same manner.

SAMPLE SCORE SHEET (Reverse Side)

Game	Team Played	Date	Games Won	Games Lost
Dodge Ball,	Blue Team 5-A.....	1/24	1	
Shuttle Relay,	Blue Team 5-A.....	1/25		1

Here the results of the various games and races may be recorded and counted in the total score.

Shuttle Method of Presenting Events. The following method used in presenting these events is known as the "Shuttle Method":

This type of relay derives its name from the manner in which a shuttle travels back and forth in a loom. It may be applied to a great many events, among which may be suggested:

1. Standing jump, hop or step, either single, double or triple
2. Basketball throw
3. Relay races

The methods for conducting the running broad and high jumps are as follows:

1. *Running Broad Jump.* The two teams competing are lined up at the jumping pit. Some member of team A is selected to jump first. The captain of team B selects a man to beat the jump of the man from team A. If this second jumper beats his opponent, his team is credited with one point. If he does not do so, the opposing team is credited with one point. This procedure is followed until all have jumped. In this manner, no one has been eliminated, and it has not been necessary to measure the exact distance jumped. The team with the most points wins.

2. *High Jump.* The teams are lined up and jump alternately as for the running broad jump. Several methods of scoring are suggested as follows:

(a) As soon as a boy misses, he is eliminated, and the number of boys in each team that clear given heights is recorded. The team having the most members to clear the various heights wins. This method means elimination of contestants, and makes it necessary to have them stand by and look on.

(b) Each boy is allowed to miss at two or more different heights before being eliminated. Each failure, however, counts one point against his team. This method allows boys to remain longer in the contest.

(c) If it is so desired, the best performance of each jumper is measured, and the total score of the entire team is secured by adding together these heights. The average jump may be secured by dividing the total by the number of boys participating.

3. *Shuttle Relay.* Each team lines up one half of its team at each end of the course. The first boy of one of these two groups runs and passes a stick or flag to the first boy of the other group. The boy so receiving it, runs back to the other group and passes the stick or flag in a similar manner. This is continued until all have participated. The team whose last runner finishes first wins.

Challenge Contests. If it is desirable to have competition between the best teams or the best performers in athletics, this can be done by having, for example, the best high jumpers, etc., of one room or school compete against selected boys from others. We suggest this type of team competition because it gets more boys into competition.

Using the plan given above as a basis of organization, many other activities in addition to the track and field events should be used. Games of a certain type lend themselves to such a plan. Those which will be found particularly adaptable to such a program are playground baseball, volley ball, dodge ball, soccer football, and all types of relay races.

Athletic Periods

Two periods a week should be devoted to athletics and athletic games in place of the regular gymnastic lesson. This work should be taken outdoors unless the weather prevents.

The students should be separated as to sex and should be organized in squads of from five to ten. A squad leader should be appointed for each squad. These squad leaders should be chosen for their ability as leaders, their earnestness, reliability, ability to cooperate, and ability to secure the respect of the squad. The squad leaders may be changed every month or every two months if desired.

At the beginning of the period, each squad should be assigned to a definite activity, and under the direction of the squad leaders the practice should be started at once. Each period should be preceded by a brief run, at the beginning of the school year of not more than a quarter of a minute duration, but gradually increasing in length to one and finally two minutes.

The signal for the squads to change activities should be the blowing of a whistle, or if the class is small, the command "Class—*ATTENTION!*" The squads immediately line up in file formation, with the squad leader in front, and come to attention. Upon the second blowing of the whistle, or at the command "Squads—*CHANGE!*" each squad follows its leader and runs to the next nearest activity on the right, unless some previous change has been explained. As soon as the change is accomplished, the squad leaders at once get their squads into action.

Each student should make and know his or her own record in each event taken. The teacher should post in the classroom a list of the records of the class. Monthly class tests should be given in at least two events, choosing different events each month. These may easily be given by the teacher with the help of the squad leaders. The teacher should select the event; and as the squads in turn change to this event, the individuals in each squad should be marked.

Students must keep strictly to their assigned squads and must not change from one squad to another.

Students with heart defects should not take part in the athletic periods.

Suggested Activities

Grades V & VI

Boys

- | | |
|---------------------------|-------------------------------|
| 1. 60 Yard Dash | 5. Shuttle Relay (8 on team ; |
| 2. Standing Broad Jump | maximum distance for each |
| 3. Chinning the Bar | boy to run, 50 yards) |
| 4. Running Hop, Step, and | 6. Combination Dip |
| Jump | 7. Athletic Games (by squads) |

The Dash. The track should be measured, and permanent distances marked, 25, 50, 60, and 80 yards. If possible secure a track that is straight away. If this cannot be done, try to make it an oval. The main object is to secure a track with as little obstruction as possible. If the school yard is not long enough, perhaps a side street near the school could be used for running. Mark off the different distances by first measuring them and then painting the starting line and the 25, 50, 60, and 80 yard marks on the ground, bricks or cement. If the marks are painted on the ground, permanent stakes should also be driven, as during a heavy rain the marks may be washed away. If this is done, the markers are always there, and no time is wasted at the beginning of each period in staking out the course.

Crouching Start—"On your mark!"—Students take the places assigned to them behind the starting line. The left foot is placed 5 or 6 inches from the line, the knees are bent, the right knee rests on the ground beside the instep of the left foot; the hands are on or just behind the starting line, arms straight, width of shoulders apart. The muscles are relaxed. (*Illustration 27*)

"Get Set!"—The right leg is partly straightened, the knee is raised from the ground, and the weight is put well forward on the hands. The muscles are tense. (*Illustration 28*)

"Go!"—Push off with the hands and right foot. Do not straighten the body too quickly. Remain crouching for the first few steps, and do not assume an upright position until after the fifth or sixth stride. Pick up the knees and run in a straight line down the course. Do not take too long strides at first, but lengthen them gradually.

Do not slow up as the finish line is approached, but cross it at full speed, slowing up gradually after it has been crossed.

During inclement weather the start for the dash may be practiced in the classroom. Line up the class in file formation around the room. Have a student stand in each aisle at the back of the room. Mark the starting line on the floor with chalk. Then give the commands as before—"On your mark!", "Get set!", "Go!" In order to give a better start, the toe of the right foot should rest on the floor,

and the ball of the foot should be pressed against the foot of the boy behind.

As soon as one set of boys start to run, the next ones should get into position for the start.

The standing start may be used by the girls if desired. In this the weight is on one foot, the other foot is placed slightly in the rear, ready to push off on the word "Go!" The foot may be braced against that of another girl, or against the wall.

Standing Broad Jump. Select a place in the schoolyard that is little used for active play, such as a corner of the yard. Mark the take-off by a board 3 feet long and 5 inches wide, which is placed in the ground on a level with the surface. Paint this board white if possible. The ground where the jumper is to land should be softened by digging with a spade, unless it is already quite soft. This is called the jumping pit, and should be about 4 feet wide and 10 feet long. A good filling for a jumping pit is made by mixing sand and sawdust, or by using tan bark.

The contestant stands toeing the edge of the take-off board, and on "One" swings the arms forward and stands on toes. On "Two" he swings the arms backward and bends the knees. On "Three" he swings the arms forward and jumps with both feet as far as possible, throwing the weight of the body forward, landing on both feet with heels together, and without falling back.

The distance is measured from the edge of the take-off board nearest the pit to the first mark in the pit made by the rear heel, or any part of the arms, body or clothing if the jumper falls backward.

In a contest each jumper has three jumps, the best being taken as the individual's record.

If practiced in the classroom, playroom or gymnasium, draw a line on the floor for the take-off and use a mat for the landing.

For minimum standards, also good performance, and scale of credits for competition, see tables and charts at the beginning of Part V.

Chinning the Bar. Have the bar high enough so that the feet cannot touch the floor when the body is hanging with straight arms. In pulling up, use the reverse or under grasp, that is, with the palms toward the individual. The chin must come high enough to touch the bar. Between the pull-ups, the arms must be fully unbent so that they are perfectly straight. No swing is allowed. Do not allow any boy to overdo. Start with two or three pull-ups and gradually increase to six or eight.



Illustration 27. "On your mark!"



Illustration 28. "Get Set!"

Running Hop, Step, and Jump. In this a running start of from 10 to 12 yards should be provided. The take-off board is the same as for the broad jump. The jumping pit should be about 12 feet in front of the take-off board. For those who can cover more than 20 feet in this event, the take-off should be moved back still farther from the pit.

The take-off board should be plainly marked, painted white if possible. Six feet from the take-off should be drawn the balk line.

The hop, step, and jump should be practiced in parts before being combined. After each of the movements is well understood, a combination of the three is easily obtained. Have the pupils raise the left leg backward and hop forward on the right, landing on the same foot. Then take a long step forward on the left foot, carrying the weight of the body forward. Now swing the right leg forward vigorously, pushing off from the left, and swinging both arms forward, landing on the balls of both feet, as in the broad jump. This may also be practiced starting the hop on the left foot. After the combination is understood, practice the same thing preceding the hop by a run.

The measurements are taken from the take-off board out into the pit, as in the broad jump.

A "balk" occurs if the runner decides not to try the jump before he reaches the balk line. Three balks are equivalent to one trial. If he passes the balk line and then decides not to try the jump, it counts as a trial anyway.

Shuttle Relay. (See page 274)

Combination Dip. The contestant places his hands on the floor, arms straight, feet straight out behind him, body straight, as in the prone fall position. His whole back, from heels to head, should be perfectly straight during the whole of the time he is trying out. The hands should be the distance of the shoulders apart. Bend the arms so that the chest touches the floor lightly, and at once push back again to a straight position of the arms. Repeat as many times as possible.

Girls

- | | |
|---|----------------------------------|
| 1. Volley Ball Throw for Distance | 5. 40 yard Dash (See "The Dash") |
| 2. Standing Broad Jump | 6. Rhythmic Steps |
| 3. All Up Indian Club Race | 7. Folk Dancing |
| 4. Shuttle Relay (8 on team; maximum distance for each girl to run, 30 yards) | 8. Athletic Games (by squads) |

Volley Ball Throw for Distance. The ball may be thrown from a standstill or with a run. This should be determined before the contest starts. If thrown from a standstill, a circle 6 feet in diameter should be marked on the ground or floor, or a throwing line may be drawn across the ground. In throwing, the contestant should not touch the outside of the circle or over the line with any part of the body until after the ball has struck the ground. If any part of the body touches the outside of the circle or over the line, it is called a "foul throw" and the distance is not measured, but the throw counts as one trial. Three trials are allowed in a contest, and the best throw shall be taken as a record for that individual.

The throw is made from one hand, the arm being extended backward, then swung forcibly forward with a sidearm movement. If the ball is thrown with the right hand, the weight is on the right foot to start, and as the arm is swung forward, the weight is transferred forward to the left foot and the body is inclined forward. Do not lose your balance.

If preceded by a run, the arm action is the same. Run forward left, right, hop from the right foot onto the right foot again and step forward left, delivering the ball as the left foot strikes the ground. During the run, the ball is balanced on the right hand and wrist, supported by the left hand. During the hop, the right arm is extended backward, ready for the quick swing forward. (See page 283)

Standing Broad Jump. (See page 277)

All Up Indian Club Race. (See page 265)

Shuttle Relay. (See page 274)

Suggested Activities

Grades VII and VIII

Boys

- | | |
|-----------------------|-------------------------------|
| 1. 80 Yard Dash | 4. Chinning the Bar |
| 2. Running Broad Jump | 5. Combination Dip |
| 3. Running High Jump | 6. Athletic Games (by squads) |

The Dash. (See page 276)

Running Broad Jump. The take-off board is the same as in the standing broad jump. The jumping pit should be about 6 feet in front of this take-off and of the same measurements as for the standing broad jump. The pit must be kept soft. There should be plenty of unobstructed space for the run.

Take a run of from 10 to 15 strides, starting with fairly long strides and shortening the stride and quickening the speed as the take-off board is approached. Take off as near the edge of the board as possible with one foot, swing the other leg and the arms forward with full force, jump as far as possible, and land on both feet. Apply the same rules for landing and measuring as for the standing broad jump.

Select a place in the school yard that is little used for active play, such as a corner of the yard. Make the takeoff with a board 3 feet long and 5 inches wide, which is placed in the ground on a level with the surface. Paint this board white if possible. The ground where the jumper is to light should be softened by digging with the spade, unless it is already quite soft. This is called the jumping pit, and should be about 4 feet wide and 10 feet long. A good filling for a jumping pit is made by mixing sand and sawdust, or by using tan-bark. The distance is measured from the edge of the take-off board nearest the pit to the first mark in the pit made by the rear heel, or any part of the arms, body, or clothing if the jumper falls backward.

Running High Jump. Regular jumping standards and the bamboo cross bar should be used whenever such are obtainable, or the manual training classes, or several of the older boys, can easily manufacture three or four pairs of standards with holes in them about an inch apart. Take two strips of wood 2 inches square and 6 feet long, and fasten each strip to a base so that it will stand upright. Bore holes one inch apart, in each upright, the size of a large nail, starting about 2 feet from the floor and going to a height of about 5 feet 6 inches. Get a light pole about 10 feet long; place a nail in each upright at a low height, with the head of the nail toward the jumper and about 3 inches of the end of the nail protruding on the side of the standard nearest the pit. Place the pole across these nails. The standards should be placed on each side of the entrance to the pit, 6 or 8 feet apart.

Run slowly until comparatively near the cross bar, then quicken the speed so as to gain force.

Take off with the left foot, about 2 feet from the bar, swing the right leg forward, throwing the body up and forward. As the body rises in the air, turn a half turn to the left, and in order to avoid striking the bar, kick the right leg out straight behind.

Land on the same foot from which the take-off was made, with the right leg extended in rear and touching the ground. Land as lightly as possible, relaxing the body and bending the knees. If necessary touch the hands to the ground. The finish is made facing the bar.

The take-off may be made from the right foot, the turn taken to the right, and the landing on the right.

A balk line should be drawn 3 feet in front of the bar. Stepping over such a line and then not jumping shall be called a "balk." Two such balks count as one trial. Displacing the bar or running under bar counts as a trial.

If this jump is practiced in the classroom, playroom, hall or gymnasium, care must be taken to have plenty of mats on which to land, and to have the mats perfectly flat.

The measurement is taken from the top of the cross bar at its center, straight down to the ground below.

Chinning the Bar. (See page 277)

Girls

- | | |
|---|----------------------------------|
| 1. 50 Yard Dash | 3. Basketball Throw for Distance |
| 2. Shuttle Relay (8 on team; maximum distance for each girl to run, 40 yards) | 4. Athletic Games (by squads) |
| | 5. Rhythmic Steps |
| | 6. Folk Dancing |

The Dash. See description of the dash under suggested activities for boys of Grades V and VI.

Basketball or Volley Ball Throw for Distance. (See description of the throw on page 281)

Shuttle Relay. (See page 274)

ATHLETIC ASSOCIATIONS FOR HIGH SCHOOLS

Athletic Associations in high schools are formed for furthering interest in athletic work for pupils in all departments, and for assisting in its organization and administration.

The Executive Board is the governing body of the Association. It is made up of President, Vice President, and Secretary, all of whom must be upper class pupils; and of the chairmen of committees from the different athletic departments, such as folk dancing, indoor games, outdoor games, athletics, etc. The Board has as its advisors two faculty members, one acting as Treasurer, the other as Director. The Constitution specifies also that the Director shall be the head of the Department of Physical Education.

Athletic tournaments are carried on throughout the year according to definite schedules, which the pupils themselves arrange and adhere to. Tennis, volley ball, indoor track athletics, and indoor baseball are carried on in this way. Folk and aesthetic dancing occupy two

afternoons of the week; swimming club, hiking club, archery club one afternoon each.

The Association grants awards for participation in the different athletic activities—numerals are given all pupils who play two-thirds of the games of any tournament; middies and numerals to the championship team. A pupil is awarded a school letter for participation in sufficient athletic events to give the required number of athletic points.

Athletic Requirements for Girls

Before credit is given for four years of gymnastics, each girl must spend at least forty-eight afternoons in supervised athletic work, preferably carried through at least three years. She may choose any two of the following, devoting at least twenty-four afternoon periods to each subject chosen.

1. Volley Ball
2. Indoor Baseball
3. Field and track
4. Tennis
5. Folk Dancing

Rules

If she prefers to win athletic credit in three sports rather than two, she shall maintain regular attendance for at least sixteen afternoon meetings of each sport.

Note: By regular attendance is meant not less than once a week from the beginning of the season, nor more than twice.

If a girl is chosen for membership on her volley ball or indoor baseball team, she may substitute this membership with its attendance requirements as one of her stunts, but no such substitution may be obtained more than once for each sport.

No stunt may be chosen more than once.

In case a girl fails to prepare and execute her stunts, she shall receive only a passing grade for her semester's work, but shall not fail on that account.

In addition to the above requirements, each girl should be able to do in good form two of the following each year:

Folk or aesthetic dance (prepared outside of school
or folk dance class)

High jump, height	3 feet 5 inches
Standing broad jump	4 feet
Hop, skip, and jump	18 feet
Fence vault	3 feet 10 inches
Rope climb	20 feet, in reasonable time
Basket ball throw	45 feet
50 yard dash	8 seconds
Membership on volley ball team	
Membership on indoor baseball team	
Swimming	60 yards
Diving	2 standard dives

Athletic Requirements for Boys

Before credit is given for four years of gymnastics, each boy must spend at least forty-eight afternoons in supervised athletic work, preferably carried through at least three years. He may choose not less than two of the following, dividing the forty-eight afternoons equally among the subjects chosen.

1. Volley Ball
2. Basketball or Soccer
3. Playground Baseball
4. Field and Track
5. Tennis

In addition to the above, he should be able to do in good form at least two of the following each year. This means a total of at least four different events in the first two years and four in the last two.

Freshman-Soph. Junior-Senior

Triple standing broad jump	16.4 feet	18.1 feet
Running high jump	3.6 feet	3.9 feet
Standing broad jump	5.2 feet	5.5 feet
Running broad jump	12.6 feet	13.5 feet
Running hop, step, and jump	21.7 feet	23.0 feet
Basketball throw (round arm) ...	41.5 feet	46.8 feet
Indoor baseball throw (14 inch)	102.0 feet	108.0 feet
100 yard dash	14 $\frac{2}{5}$ seconds...	13 $\frac{2}{5}$ seconds
75 yard dash	11 $\frac{2}{5}$ seconds...	11 seconds
Fence vault	height of chin	height of eyes

If he prefers to win athletic credit in three sports rather than two, he shall maintain regular attendance for at least sixteen afternoon meetings of each sport.

Note: By regular attendance is meant not less than once a week from the beginning of the season, nor more than twice.

If a boy is chosen for membership on his volley ball or baseball team, he may substitute this membership with its attendance requirements as one of his stunts, but no such substitution may be obtained more than once for each sport.

No stunt may be chosen more than once.

In case a boy fails to prepare and execute his stunt, he shall receive only a passing grade for his semester's work, but shall not fail on that account.

Awards for Accomplishment for both Boys and Girls

To each pupil, upon completion of the tests for the year, there should be awarded the privilege of wearing the class numerals upon middy or gymnasium shirt or sweater. This award may take the form of a stripe to be worn on left sleeve of middy or sweater, to be one of the class colors. For example—

Freshman	.....Blue
Sophomore	.....White
Junior	.....Red
Senior	.....Green

A better method is to award a stripe of the school color for each year for which the tests are passed. Under this method a senior who has passed each year of a four year course would wear four stripes.

CONSTITUTION FOR SCHOOL ATHLETIC ASSOCIATION

A school athletic association should be formed for securing enthusiasm and cooperation of pupils in mass competitions and athletics. For the guidance of teachers the following constitution is recommended:

CONSTITUTION

Of the Athletic Association of theSchool

Article I. Name

This organization shall be known as the Athletic Association of the.....School.

Article II. Object

The object of this Association shall be to advance the honor of the school and to advance and direct clean, sportsmanlike athletics among all the pupils.

Article III. Membership

Section 1. The members of this Association shall be those teachers and pupils who agree to these articles.

Section 2. Any public-spirited person interested in the development of athletics in this school may become a member.

Section 3. Membership dues shall be....cents per year.

Article IV. Officers: Election and Duties

Section 1. The officers of this Association shall be a President, a Secretary, and a Treasurer. A Vice-President and an Assistant Treasurer may be elected if desired.

Section 2. Officers shall be elected semi-annually.

Section 3. The duties of officers shall be those stated in..... Manual.

Section 4. A member of the faculty of the school shall be Treasurer.

Section 5. Veto power shall rest in the principal or a teacher of this school.

Article V. Committees

Section 1. There shall be organized an Executive Committee and a Game Committee.

Section 2. The Executive Committee shall be made up of the officers of this Association plus one representative from each of the upper four grades.

Section 3. The Game Committee shall have charge of all athletic competitions. It shall be appointed by the Executive Committee.

Article VI. Conduct of Members and Eligibility

Section 1. Any member of this Association bringing discredit on the school may be punished in such manner as the Executive Committee may by vote decide. Dishonest, discourteous or other unsportsmanlike acts are considered detrimental, and a discredit to the school.

Section 2. No members of this Association who is under eighteen years of age shall smoke. The punishment for violation of this rule shall be suspension from the Association.

Section 3. Only those pupils who maintain a passing grade of scholarship shall be entitled to represent their school in athletics.

Section 4. Only pupils who are strictly amateur shall represent this school in athletics.

Section 5. Written consent of parents or guardian is required before a pupil shall be allowed to play on a school team.

Section 6. Pupils who are less than thirteen years old at the beginning of the term shall be eligible for membership on junior teams. Pupils who are thirteen years old, or over, at the beginning of the term shall be considered eligible for membership on senior teams only.

Section 7. Pupils who are twenty-one years old, or over, shall not participate in interscholastic contests.

Article VII. Contests and Badges

Section 1. This Association shall have full charge of all the athletic competitions and badges of this school.

Section 2. Those pupils who qualify in mass competitions shall be eligible for a badge of the Association.

Section 3. The members of this Association agree to hold athletic contests at least once each year.

Section 4. Forty-eight hours before the scheduled hour and date of a game, principals of competing schools must exchange eligibility lists of pupils who are to participate in that game. Failure to do so will result in forfeiture of game to opponents. If both sides fail to exchange eligibility lists, the game shall be considered no contest in figuring the relative standing of teams.

Section 5. Protests of games or athletic events must be in writing and in the hands of the Chairman of the Executive Committee within two days after the contest.

Article VIII. Amendments

Amendments to this Constitution may be made by a two-thirds vote of the members present at any regular meeting, subject to the approval of the principal or a teacher of the school.

SUGGESTIONS FOR FIELD DAY

It is advisable to terminate the school year with a demonstration of the year's work in physical education. Every school should be represented, and, if possible, every pupil should have some part.

Such field days, or community days, should be encouraged not only for fostering physical activity and competition of the children, but also for gathering together the teachers, school officials, and parents.

Many communities and counties in the State have had some form of field day for several years, while each year others successfully conduct meets for the first time.

The following programs offer suggestions for local or county field days.

Local Field Day

Grand March

March around field to places previously selected where different groups are to sit and wait for their turn on the program

Grades I and II

Singing games

Grades III and IV

Folk dance

Game

Grades V and VI

Girls

Folk dance

Game

Boys

Setting up exercises

Folk dance

Grades VII and VIII

Girls

Folk dance

Dumb bell or wand drill

Boys

Marching

Calisthenics

Relay race

High School

Girls

Folk dance

Game

Boys

Mimetic exercises demonstrating shot put, sprint, etc.

Stunts

Athletic Contests

Officials for the field meet should include referee, three judges at finish, timers, field judges, starter, clerk of course, scorer, announcer, and inspectors.

Grades V and VI

Girls

40 yard dash

Relay standing broad jump

Boys

40 yard dash

Selected humorous races

Grades VII and VIII

Girls

40 yard dash

Basketball throw

Potato race

Boys

50 yard dash

Running broad jump

Relay race

High School

Girls

50 yard dash

Relay race

Basketball throw

Boys

60 yard dash

Running high jump

Relay race

County Field Day

County Field Days should be organized and controlled by the county superintendent or by a county association.

It is suggested that other branches of school activities be represented, including literary contests, manual training, home economics, and agricultural contests.

Officials for the field meet should include referee, three judges at finish, timers, field judges, starter, clerk of course, scorer, announcer, and inspectors.

Use charts and scoring system listed under "Mass Competitions" for selecting contestants in each school. This system may also be used at the field meet.

Following is a list of suggested events.

Elementary Schools

Girls—ages 10 to 12, inclusive

30 yard dash

Standing broad jump

Relay race

—ages 13 to 15, inclusive

40 yard dash

Standing broad jump

Relay race

Boys—ages 10 to 12, inclusive

40 yard dash

Running broad jump

Baseball throw

—ages 13 to 15, inclusive

50 yard dash

Running broad jump

Baseball throw

High School

Girls—ages 15 and under

50 yard dash

Standing broad jump

Relay race

Baseball throw

—ages 15 to 20

60 yard dash

Standing broad jump

Relay race

Baseball throw

Boys—ages 15 and under

75 yard dash

Running broad jump

Running high jump

Relay races

Shot put

Boys—ages 16 to 20

100 yard dash
Running broad jump
Running high jump
Relay races
Shot put

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ADDENDUM

SUPPLEMENTAL SUGGESTIONS FOR THE USE OF THIS COURSE OF STUDY

Since this is a reprint and not a revision of the original Course of Study, it is necessary to call attention to certain changes of ideas and to add some essential suggestions for the use of the material contained herein. This Course of Study should be interpreted by giving proper consideration to the suggestions which follow:

I. TIME ALLOTMENT

The following diagram will serve as a guide for the arrangement and distribution of the required time allotment for physical education in various types of school systems. It will be necessary to adapt the suggested arrangements to local situations. So far as possible, however, these relative proportions for the different periods should be maintained. From the standpoint of administration, the time assigned to grades 5-8 is necessarily somewhat less than the required time outlined below. To adjust this schedule to the requirements designated for those grades, consult the Manual and Course of Study of Elementary Grades, page 17.

II. EXERCISES

A. Fundamental Standing Position

In teaching or using active standing position, use the natural foot position instead of the position described in this Course of Study. In the natural position, the feet are parallel and about two inches apart, the toes point straight ahead and the weight is resting largely on the balls of the feet.

B. In place—REST!

The position, "In place—REST!", is the same as the fundamental standing position as far as the position of the trunk is concerned, but the left foot is carried sideward. Care must be taken that pupils do not develop the habit of standing with the weight on one foot.

C. Trunk Backward Bending

Since there is present in many pupils an exaggerated curve of the lower lumbar spine at waist level, it is advisable not to use movements which involve trunk backward bending because such movements tend to increase this curve. Ordinarily, it is difficult for a pupil to execute such exercises correctly. To execute them incorrectly is liable to be more harmful than beneficial.

DISTRIBUTION OF REQUIRED TIME ALLOTMENT FOR HEALTH INSTRUCTION AND PHYSICAL EDUCATION IN ELEMENTARY SCHOOLS

	Number of Minutes Per Week	Number of Minutes Per Day	Division of Daily Time into Periods
GRADED PLAN	150 Min. for Recess Periods Devoted to Play	30 Minutes	15 Min. A. M. At least 7 pe- 15 Min. P. M. riods per week for directed play
	90 Min. other Phys. Ed. Periods	18 Minutes	3-2 Min. Relief Periods 1-12 Min. Teaching Period
	60 Min. Health In- struction	Grades 1-2—One 15 min. period per week for instruction. Balance of time in correlation. Grades 3-4—Two 20 min. periods per week for instruction. Balance of time in correlation. Grades 5-8—Two 30 min. periods per week.	
DEPARTMENTAL PLAN Recesses Provided	150 Min. for Recess Periods Devoted to Play	30 Minutes	15 Min. A. M. At least 7 pe- 15 Min. P. M. riods per week for directed play
	90 Min. for other Physical Education Periods 60 Min. Health In- struction	30 Min.—Use 3 pe- riods per wk. for Phys. Ed. and 2 periods for Health Inst. (Periods 45 Min. in length—use 2 phys. ed., 1 health inst. in upper grades)	1-30 Minute Period Relief exercises should be given by any teacher when she feels the pupils are in need of them
	150 Total Minutes		
DEPARTMENTAL PLAN OR PLATOON PLAN No Recesses	150 Minutes Recess 90 Minutes other Physical Educa- tion Periods	Periods range from 30 to 60 minutes daily. Periods for phys. ed. in grades 1-4 should never be more than 30 min. in length. Shorter periods are preferable. Where periods are 30 min. in length, the plan of having 30 min. for directed play out of doors daily during one session, in the other session 30 min. in the gym., of which 2 per week are devoted to health inst. and 3 to phys. ed. is recommended Where facilities are provided for dressing and showers 60 min. can be used profitably for phys. ed. in grades 5-8. Where periods are 60 min. and the above facilities are not provided, the plan of devoting 30 min. each period to health inst. and 30 to phys. ed. is advisable. Relief exercises should be given by any teacher when she feels the pupils are in need of them.	
	240 Total Minutes		
	60 Min. Health Instruction		
	300 Total Minutes		

D. Relief Exercises

Relief exercises which accomplish the purpose for which the relief period is designed should

Be given in a room where there is plenty of fresh air.

Include vigorous exercises for all parts of the body, especially the large muscle groups.

Place emphasis on extension and stretching movements.

Include activities that require little mental concentration. Be preferably of the mimetic type.

Offer variety.

Be enjoyable.

E. Breathing Exercises

In view of recent research concerning the value of breathing exercises, it is recommended that the breathing exercises as outlined in this Course of Study be eliminated. It is advisable to design and conduct physical activities so as to produce deep breathing *naturally* rather than to give specific artificial breathing exercises as such, for the following reasons:

1. Increased respiration brings an increased supply of oxygen into the body.
2. The quantity of oxygen taken up by the cells is determined by the needs of the cells.
3. The amount of oxygen available does not determine the rate of oxidation.
4. The fact that the body does not store up supplies of oxygen as such, is quite generally accepted at the present time.
5. Respiration is essentially an involuntary activity. The respiratory center is provided by nature to regulate the oxygen supply in accordance with the needs of the body. This is a much safer guide to the amount of oxygen needed than is the judgment of any individual.
6. Breathing is one of the natural rhythms of the body. This rhythm should not be interrupted or changed any more than the rhythmic action of the heart which also responds to changes in body needs.

Deep breathing is valuable and may be produced in a natural way by physical activities which are rapid in rate, wide in range and which involve the use of the large muscle groups of the body such as those that are used in running, jumping, skipping, dancing, deep knee bending, etc. Every lesson should include some exercises of this type.

What, at times, appears to be changes in types of breathing due to the practice of artificial breathing exercises, are often postural changes which allow respiration to function without restriction.

Breathing exercises are often given for the quieting effect they have on the class. It will be found that any simple exercise given slowly and in rhythm without regulating respiration will have a similar effect, for example.

Hands on hips and left foot sideward—PLACE! Heels—RAISE!

(Slowly) Heels—LOWER! Repeat slowly in rhythm several times.

Breathing exercises for specific corrective purposes may be used to advantage under the direction of a trained person.

III. POSTURE

Because of the importance of posture in its relation to physical and mental well-being, it is essential to re-emphasize certain important factors.

Faulty posture may be due to one or more of several factors. Important among these, to the teacher, are the following:

- A. Low vitality.
- B. Mental attitudes, negative feeling states.
- C. Poor nutrition.
- D. Habitual posture, assumed during work or school activities, i. e., carrying books, papers, writing, standing, walking, etc.
- E. Faulty clothing—shoes, waists, etc.

The tone of the muscles (see page 23) involved in maintaining good posture should be increased, namely, the abdominal muscles, posterior muscles of the shoulder blades, back and neck, the large muscles of the buttocks and thighs, the chest elevator muscles, the anterior thigh muscles and the muscles of the calf of the leg.

A. Standing position

The pupils should be placed in a correct standing position by elevating the chest, by raising the head, chin in, carrying the body weight most heavily upon the balls of the feet and lightly upon the heels and by contracting the gluteal muscles at the back of the thighs and tipping the pelvis up and back, flatten the lower back.

B. Sitting position

In sitting, the pelvis should be elevated at the back and the head held high with the chin in. The trunk and head should be rocked forward from the hip joint as one piece when doing desk work. This will help to eliminate slumping at the waist and shoulders. After being placed in a good position, posturally, the pupils should be instructed to relax and then

to again assume the correct position. This should be repeated until the correct position can be taken by the individual pupil without assistance.

C. Correct positions must be demanded during exercise. The following cautions are suggested in this connection:

1. The inclination of the pelvis should be controlled in the following movements:
 - a. Movement of arms from arms forward raised position to arms sideward position.
 - b. Arms raising forward or forward upward.
 - c. Arms bending, arms upward bending, hands on neck placing, etc.
 - d. Trunk upward raising from forward bend position.
 - e. Neck backward bending.
 - f. Head backward bending.

Corrective activities for faulty posture will be of little value if, in addition to the physical education periods, correct posture is not demanded in all school activities—reciting, studying, writing, exercising, etc.

The classroom teacher should confine her corrective work to general postural suggestions, instructions as to maintenance and development of habits of good posture and general corrective exercises. In no case should she prescribe specific exercises for postural defects unless she has had special training in this field.

IV. SUGGESTED METHOD IN TEACHING APPARATUS ACTIVITIES OR OTHER NEW SKILLS

Any suggested method for teaching new skills must be adjusted to harmonize with the individual conception of the function of the teacher. The method suggested below is thought to assure more returns to the pupil because of the incidental as well as conscious learning involved. This method may be used in the teaching of apparatus, stunts, elements of games and athletics.

In activities which involve rapid successive movements, it is not advisable to strive for conscious control of the parts of a complex movement during the actual activity. Care must then be taken in the teaching of such activities so as to give a clear definite imagery of the movements in their proper sequence.

A. To give imagery

1. Demonstrate activity—visual perception.
2. Give one or two general suggestions—auditory perception.

- B. To provide experience.
 - 1. Allow trial.
 - 2. Suggest to the pupils that they analyze the movement-- trial and error method.
 - 3. Caution—do not allow repeated incorrect attempts and failures.
- C. To assure success.
 - 1. Break up complex movements into simple units.
 - 2. Analyze activity **WITH** the pupil and, when advisable, give specific cues.
 - 3. Allow repeated trials of correct method, calling attention to definite faults, failures and good points.

V. *FOLK DANCES*

The value of rhythms and folk dancing lies in the rhythmic training, the enjoyment, the emotional elements, and in the development of agility, grace and skill.

The teacher must have her material well in hand so that she may be able to enter into the spirit of the dance. It is necessary for her to know the previous experience of her pupils. If their experience has been limited, it is advisable to select dances from the lower grades and gradually work up to their own grade.

The teacher should create the atmosphere of the dance before teaching it. The teaching of folk dances offers an excellent opportunity for correlation with reading, geography, history and English. Children should learn the name of the dance, its nationality, the location of the country from which it comes, the manners, customs and dress of the people who live there and something of the occasions on which the dance is used. Whenever possible, have the children bring pictures or costumes from home. With this information as a background the class will be better able to express the spirit and feeling of the dance.

A. Suggestions for teaching folk dances.

- 1. Give folk dances on the playground or in the gymnasium if possible.
- 2. The schoolroom can be used when necessary. Teachers may be obliged to change some of the steps of a dance to suit the space available. Where the seats are fastened to the floor, the formation may be adapted as follows:—
 - a. Single circle—may be formed around the outside aisle of the seats.

- b. Single circles—every other row face back of room, then every two rows join hands around in a circle thus making several circles.
 - c. Double circle—instead of double circle have partners arranged in aisles, partners join hands across seats. Progress up and down the aisles.
 - d. Individual dances—turn up the seats and use aisles.
3. Teachers must first experiment and discover what the children can do before planning a definite program for the year.
 4. Teach rhythms as a basis for the teaching of folk dances.
 5. Encourage freedom and variety of expression in all rhythms and dances. Avoid over emphasis of the perfection of the technique to the extent that the spirit of the dance is lost.
 6. Review all dances often. The better a dance is known, the more it will be enjoyed.
- B. Definite steps in the teaching of a folk dance.
1. Have children listen to the music.
 2. Provide a setting as suggested above.
 3. Have children again listen to the music.
 4. Clap the rhythm of the music.
 5. Describe and demonstrate the first step.
 6. Teach by musical phrases rather than by counts. If this proves difficult, have the children listen to the music and clap when they hear the change in the music
 7. Teach all steps in slow time at first.
 8. As soon as one step is learned, put it with the other steps previously learned thus preserving the continuity of the dance.

VI. PROPORTION OF FORMAL AND INFORMAL WORK

A strictly formal type of program no longer meets the approval of the present concept of a physical education program in its relation to the needs of boys and girls.

The proportion of formal and informal types of activities will be determined very largely by the training of the teacher, the special teacher or the supervisor and by the facilities and equipment available.

Where it is possible, emphasis should be placed on outdoor activities, principally informal types, for the fall and spring months with a minimum amount of time spent indoors for the necessary physical education teaching periods and relief exercises. During winter months as many physical education periods should be conducted out of doors as weather and condition of the playground permits.

VII. *USE OF PUPIL LEADERS*

The use of pupil leaders serves as an excellent opportunity for one of the important objectives in education—training in leadership. The teacher must implant the feeling that it is an honor and a responsibility to be a leader—an honor which is not reserved to those whose abilities in this direction have already been developed more than those of others. The schools must develop latent powers and not merely take advantage of those developed by other agencies.

Leaders should be selected on the basis of ability, attitude, influence with other pupils and personality. In general, it is well for the teacher to select the leaders who will assist her during the first few weeks of the term. After pupils become accustomed to the idea of the duties, responsibilities and characteristics of a good leader, the teacher should arrange to have the pupils elect most of their own leaders. Usually it will be found that the teacher can depend upon the judgment of the pupils. The teacher will often find that pupils will reelect the leaders selected by her if her selection has proved acceptable.

A leader may be given the title of captain, lieutenant, etc. It is well to change leaders often in order to give a greater number of pupils an opportunity for this honor. It is essential for the teacher to give definite instructions to leaders in regard to the aims, objectives and conduct of the activities.

The use of pupil leaders does not relieve the teacher of her responsibility but gives her a greater opportunity for supervision of all activities and for individual attention when necessary. She must be helpful, enthusiastic and encouraging.

Squad formation within the class with pupils as leaders, gives a greater number of pupils an opportunity to be active most of the time. This formation may be used to advantage in relief exercises, games, stunts, apparatus, track and field events. Leaders are responsible for the conduct of the work. They may serve as teachers, judges, score keepers, reporters and assistants in caring for supplies

and equipment. They may also act as health officers, taking care of the temperature and ventilation and assume certain responsibilities for enforcing and maintaining cleanliness and tidiness of building and playground.

VIII. THE TEACHER

In arranging a program of physical education where, for the most part, the classroom teacher is responsible for the organization, administration and content of the physical education program, she should

- A. Know the time requirement.
- B. Adjust the time allotment to the local situation.
- C. Arrange the physical education periods in the daily schedule, giving consideration to their purpose.
- D. Write the definite name of each period on the program which is posted in the room i. e. Relief Period, Directed Play and Teaching Period for Physical Education.
- E. Study the syllabus. Be familiar with the work outlined for the grade she teaches.
- F. Have definite objectives for the year's program.
- G. Arrange a well-balanced program which will include a careful selection of the different types of activities taking into consideration the age and sex of the pupils, time allotment, facilities and equipment for physical education.
- H. Plan and prepare the lesson to be taught.
- I. Improve the weak points in her teaching.
- J. Develop initiative.
- K. Enter into the spirit of the work.
- L. Try to get something out of the physical education period that will be of benefit to herself.